

WARNER BROS.

APR 26 1924

present

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"BROADWAY

AFTER

DARK"

Based on the play byOWEN DAVIS
Directed byMonta Bell
Adapted byDouglas Doty
Assistant DirectorSandy Roth
Photographed byChas. Van. Enger. A.S.C.

C A S T

The players		The Characters
Adolphe Menjou	as	Ralph Norton
Norma Shearer	"	Rose Dulane
Anna Q. Nilsson	"	Helen Tremaine
Edward Burns	"	Jack Devlin
Carmel Myers	"	Lenore Vance
Vera Lewis	"	Mrs. Smith (Landlady)
Willard Louis	"	"Slim" Scott
Mervyn LeRoy	"	Carl Fisher
Jimmy Quinn	"	Ed. Fisher
Edgar Norton	"	The old actor
Fladys Tennyson	"	Vera
Ethel Miller	"	The Chorus Girl
Otto Hoffman	"	Norton's Valey
Lew Harvey	"	Tom Devery (The detective)
Michael Dark	"	George Vance

and the famous Actors Equity Association Ball at which
the following Broadway stars appear,

Fred and Dorothy Stone, Mary Eaton, Raymond Hitchcock, Elsie Ferguson,
Florence Moore, James J. Corbett, John Steel, Frank Tinney, Paul
Whiteman, Irene Castle, Buster West and one thousand others.

APR 26 1924

"BROADWAY AFTER DARK"

by
OWEN DAVIS

adapted to the screen
by

Douglas Doty

Directed
by

- Monte Bell -

MAIN TITLE

BROADWAY AFTER DARK.

TITLE

FADE IN

IN NEW YORK WHERE ANYTHING
MAY HAPPEN, AND MOST THINGS DO.

FADE OUT

SCENE 1

INT. TENEMENT HALLWAY. IRIS IN

Shot on the stairway, showing policeman sitting on
top step watching a door slightly ajar.

SCENE 2

SEMI CLOSE shot over policeman's head at door.
Policeman waiting and listening.

DISSOLVE INTO

SCENE 3

INT. TENEMENT ROOM

Lying in bed is a young woman with a very young baby
at her side. She is crying softly, and standing looking
down at her is her husband. "Slim Jim" Saunderson is
fumbling at his black felt hat as he looks down at his
little family with devouring eyes. His wife stifles
her sobs, and gesturing a bit toward the baby says,
"What will we call it, Jim?"

SCENE 4

SEMI CLOSE OF THE three, as Jim answers:

TITLE 1

"MY NAME AIN'T GOIN' TO HELP
HER NONE ---- GIVE HER YOUR
NAME, ROSE DULANE."

The man's face is twisted with a mirthless grin as
he mutters:

TITLE 2

"I RECKON SHE'LL BE GROWN UP
BEFORE I SEE HER AGAIN."

SCENE 5

FULL SHOT. He finishes speaking, turns and looks off as
he hears the policeman telling him to hurry up; calls
back "All right." His wife has turned and buried her
face in the pillow. He looks down at them hungrily,
trembles, conquers his weakness, and rushes off as
policeman opens door and takes him by the arm.

FADE OUT.

SCENE 6

FADE IN
INT. SPECIAL SESSIONS COURT ROOM.

FULL SHOT. Gray haired Judge Devlin on the bench. Slim Jim is receiving sentence.

SCENE 7

SEMI CLOSE of the Judge and Jim as the Judge pronounces sentence, ending with the words:

TITLE 3

"----- TWENTY YEARS IN
THE STATE PENITENTIARY."

Back as Jim takes the blow. He has been given the limit. For a second he appears to be about to protest, then his whole body sags as the officers lead him away shuffling, his head bowed.

SCENE 8

FULL SHOT of the Judge rising and leaving the bench.
FADE OUT.

FADE IN.

SCENE 9

EXT. COURT HOUSE

FULL SHOT. The Judge's carriage is waiting. In the carriage sits the Judge's son, Jack, aged eight, and his nurse. The boy is excited as he sees the Black Maria backing up to the curb alongside. A policeman opens the heavy doors at the rear as a bunch of prisoners is led out and shoved into the Black Maria. Sullenly the men climb in. The last in line is Slim Jim, handcuffed to a plain clothesman. At this moment the Judge enters the scene from the court house entrance. Little Jack calls out excitedly to him, waving his hands, as the Judge comes up to the carriage smiling eagerly at his boy.

SCENE 10

SEMI CLOSE of Jim as he raises a sullen head and looks intently off scene.

SCENE 11

FULL SHOT of Jim staring, as little Jack flings his arms around his father's neck and kisses him.

SCENE 12

CLOSE UP of Jim staring at this scene.

DISSOLVE INTO

SCENE 13

INT. TENEMENT

CLOSE UP of the baby and wife as he said goodbye to them.

DISSOLVE BACK

SCENE 14

EXT. COURT HOUSE.

Slim Jim's face working into a passion. He makes a sudden lunge toward the car dragging the detective with him, cursing and shaking his fist at the judge about to get into the carriage. The Judge looks up.

SCENE 15

CLOSE UP of Slim Jim as he yells:

TITLE 4

"SOME DAY I'LL DO TO YOU AND
YOURS WHAT YOU DONE TO ME AND
MINE, SO HELP ME GOD!"

SCENE 16

FULL SHOT as Jim finishes the title, and an extra policeman runs forward and helps to shove Jim back in line. He goes quietly enough now.

SCENE 17

SEMI CLOSE of the Judge, his foot on the step of the carriage staring after Jim thoughtfully. Little Jack, half frightened and wondering, puts a hand on his father's arm, asking what was wrong. The Judge shrugs, pats his son, says "Don't worry, it's nothing," and starts to climb into the carriage.

FADE OUT.

TITLE 5

EIGHTEEN YEARS LATER.
BROADWAY - 1924.

SCENE 18

LONG SHOT of Broadway, late afternoon, taken from tall building, Pan up above movement of street cars, etc., to hit top of buildings and big electric signs. Purple tint to give suggestion of dusk.

FADE OUT.

FADE IN

SCENE 19

INT. POWER HOUSE.

Electrician looks at clock, throws in one switch after another.
Cut quickly.

TITLE

AFTER DARK.

SCENE 20

EXT. BROADWAY, taken from Times Square.

Same shot as before, showing the lights as they come on. A trick shot by very slow cranking. Pan down showing street activities.

F FADE OUT.

TITLE 6

FADE IN

THE ACTOR'S EQUITY BALL.

SCENE 21

INT. BALLROOM.

Showing various stars in several close ups.

Out to:

SCENE 22

INT. BOX, looking down on ball.

There are half a dozen smart people. There is Ralph Norton, a wealthy man about town (Adolphe Menjou). He is suave, gracious, smiling, always well bred. In his own set he has been dubbed "the perfect lover." Beside him sits a beautiful woman of thirty, Mrs. Helen Tremaine, whose recent widowhood has come as a relief. She is thoroughly a woman of the world, and no matter where she is, and no matter in what kind of a crowd she is mixed, she never loses her perfect poise. She is the most charming woman of Ralph's acquaintance, the only woman for whom he really cares. With them are Mr. and Mrs. Vance; Lenore about 28 is a languorous, lithe, dark-eyed beauty, who is not above cheating her elderly husband, who adores her. A fifth member of the party is John Massey, a rather stout, flabby man of forty, a rich stock broker who is noted for his extravagance and his wild parties. The members of the party mention the names of the various notables in the ballroom below in spoken titles.

SCENE 23

SEMI CLOSE of Helen and Ralph as they rise to leave.

SCENE 24

EXT. LUNCHROOM (Night)

Through the glass window we can see Rose Dulane at the cashier's desk, dressed in a shabby black garment. In the foreground a man is waiting, occasionally looking in. This is Tom Devery.

TITLE 7

AFTER 18 YEARS ROSE DULANE
STILL STRUGGLED FOR EXISTENCE.

SCENE 25

INT. LUNCHROOM (Night)

SEMI CLOSE of Rose, slipping into her hat and coat as she stands behind the cash register. The man comes up to relieve her. She says goodnight, and starts to exit.

SCENE 26

EXT. LUNCHROOM (Night)

SEMI CLOSE. At the entrance Tom Devery, a big blond, good looking fellow, is waiting, and as Rose comes out he joins her. Her tired face lights up and she smiles up at him. He takes her hand and shakes it awkwardly, and they exit down the street.

SCENE 27

EXT. HOTEL ENTRANCE.

LONG SHOT AS Helen and Ralph enter from hotel, Starter calls their car. A few loiterers watch them, and several other people come out as Rose and Tom come to the edge of the crowd and stop to look.

SCENE 28

SEMI CLOSE of Rose and Tom. Marie wistfully watches the well dressed people, turns to say something to Tom, who nods good naturedly. Rose leans forward to look at Helen off scene.

SCENE 29

EXT. STREET (Night)

SEMI CLOSE at curb as Ralph helps Helen into the car and they start to drive off

SCENE 30

EXT. HOTEL ENTRANCE (Night)

FULL SHOT as Rose takes Tom's arm and they saunter past the lighted entrance of the hotel and start to exit down the street.

SCENE 31

INT. MOVING MOTOR CAR. (Night)

SEMI CLOSE of Helen and Ralph. Ralph lights a cigarette while Helen stifles a yawn. He says:

TITLE 8 "TIRED, OR BORED?"

Back as he smiles at her. She smiles back at him as she settles back in the corner and retorts:

TITLE 9 "A LITTLE OF BOTH."

Back as Ralph grins at her, then impulsively takes up her hand-and kisses it.

SCENE 32 EXT. SHABBY LODGING HOUSE. (Night)

Door practically level with sidewalk. Lighted lamppost at door. FULL SHOT as Rose and Tom enter scene. Tom has her awkwardly by the arm. She is joyful and quite animated as she talks with him. He listens with a good natured grin. As she stops at the entrance she holds out her hand. Tom gestures as much as to say, "Can I come up for a little while?" She looks at him earnestly and kindly, then shakes her head and murmurs, "Not to-night, Tom. It's too late."

SCENE 33 SEMI CLOSE of the two at the door. Tom awkwardly hangs his head and kicks his toe against the door step, as he murmurs sullenly:

TITLE 10 "I GUESS YOU DON'T THINK I'M GOOD ENOUGH FOR YOU."

Back as Rose puts her hand on his arm and tells him earnestly, "It's not that." She is wistful and tender. She likes him, she doesn't want to hurt him. Without looking at her he goes on speaking:

TITLE 11 "I'VE BEEN PRETTY BAD -- AND I RECKON YOU NEVER DONE NOTHIN' IN ALL YOUR LIFE YOU'RE SORRY FOR."

Still he doesn't look at her. Rose looks down at him from the step where she stands. There are tears in her eyes, and a faint smile, pity for him, regret for herself. Her only friend, she wants him to realize that she is no better than he, she is sure. She doesn't want to be put on a pedestal. She says:

TITLE 12

"YOU'RE WRONG, TOM, LISTEN ---- "

Tom looks up at her quickly, eagerly, almost. She adds:

TITLE 13

"TWO MONTHS AGO I LOST MY MOTHER."

Back as she goes on to tell him, while Tom watches her intently:

DISSOLVE INTO

SCENE 34

INT. FLAT. BEDROOM

On the bed lies a gray haired woman, her head turned away from the camera. Bending over her is a doctor. At the foot of the bed stands Rose. The doctor turns from the bed and beckons the girl one side.

SCENE 34 a

SEMI CLOSE of the two as the doctor says gravely:

TITLE 14

"HER ONLY CHANCE IS THE COUNTRY.
CAN YOU GET THE MONEY?"

Back as Rose stares in front of her, then looks up at the doctor and says simply:

TITLE 15

"I'LL FIND A WAY -- I'LL GET IT."

SCENE 34 b

FULL SHOT as she finishes title. The doctor bows and leaves. Rose turns, stares down at her mother, starts to put on her hat quickly.

DISSOLVE BACK

SCENE 35

EXT. FLAT ENTRANCE.

Rose telling her story. Tom asks her what happened. The girl smiles sadly and says:

TITLE 16

"FOR THE MONTH SHE WAS ALIVE
SHE HAD EVERY COMFORT."

Back as Tom looks at her and says, "Where did you get
the money?" and Marie answers:

TITLE 17

"I TOOK IT FROM THE TILL."

Back as Tom is watching her intently, his mouth open.
Then she adds:

TITLE 18

"BUT NEXT WEEK I SHALL
PAY THE LAST OF IT BACK."

Back as a queer grin spreads over Tom's features. He
grabs her by the arm as he says roughly:

TITLE 19

"CUTIE, IT'S TAKEN ME THREE WEEKS,
BUT I GOT THE GOODS ON YOU AT LAST."

For a second Rose stares at this man who has pretended
to be her friend, her eyes widening with the horror and
cruelty of it. "You!" she mutters. Then her bewilder-
ment gives place to fear. She begs, she pleads, she
tries to break away in a panic, when she suddenly col-
lapses, then straightens up and goes quietly away.
FADE OUT.

FADE IN

SCENE 38

SMART APARTMENT HOUSE LOBBY (Night)

Show elevator on one side, a desk with telephone, all
very simple and very elegant. Night doorman opens door
admitting Helen and Ralph. They cross the lobby and
stand close by elevator door as Helen turns and holds
out her hand. Ralph takes it and holds it a moment, and
mutter: "It's too early for bed, don't you think?"
Helen smiles, shakes her head, and says, "Good night."
They shake hands. Ralph bows, watches her go, shrugs,
turns.

SCENE 37

SEMI CLOSE by phone as Ralph enters scene, gets out
address book.

INSERT 20

CLOSE UP of page of address book containing several girl's names with telephone numbers opposite:

Louise

Adrienne

Laurette

Peggy

Ralph's finger enters scene, goes slowly down the list and stops opposite the name "Peggy."

Back as Ralph takes up receiver and gives number

SCENE 38

INT. CORNER OF ROOM

MED CLOSE SHOT. This is not a set, just a flat, showing sofa and small end table. A man with his arm around a young woman, caressing attitude. Shooting from behind the sofa we see only the backs of their heads. Phone rings. The man's right arm reaches out, takes receiver off hook, quietly lays it down, turns to the woman and puts his arm around her again!

SCENE 39

INT. APARTMENT LOBBY.

SEMI CLOSE of Ralph frowning as he gets no answer, hangs up regretfully, buttons his coat, picks up his stick, smiles cynically to himself, starts to exit.

TITLE 21

NOWHERE TO GO BUT HOME.

TITLE 22

FADE IN

THE NIGHT COURT.

SCENE 40

INT. NIGHT COURT.

SEMI CLOSE. Heavy set police judge on bench, prisoner and officer up before him. Judge is working fast, snaps out sentence, prisoner led away. Tom brings up Rose. Tom out of the corner of his mouth tells the story. The girl's white face looks up wistfully and appealingly to the Judge.

SCENE 41

CLOSE UP of the Judge scrutinizing the girl. He is puzzled for a moment, then asks "Do you plead guilty?"

SCENE 42 CLOSE UP of Rose as she nods, but tries to explain.

SCENE 43 SEMI CLOSE of the three as the judge says:

TITLE 23 "FIRST OFFENSE - THIRTY DAYS."

Back as Rose sways for a moment.

SCENE 44 FULL SHOT as police matron steps forward briskly, takes the girl from Tom and starts to lead her away. Tom continues to lounge by the railing as Jack Devlin, in evening clothes, his coat collar turned up, his tie awry and his hair dissheveled, is politely let up in front of the judge by a grinning traffic officer. Devlin is the only son of the late Judge Devlin. He is evidently slightly under the influence of liquor, and is jovially impudent in his manner as he stands before the judge.

SCENE 44 a SEMI CLOSE of the two as Jack waves to the judge genially saying, "How are you, judge?"

SCENE 45 SEMI CLOSE of the three as the officer says:

TITLE 24 "FORTY MILES AN HOUR, JUDGE,
THROUGH TRAFFIC."

Back as the judge eyes the prisoner severely and says:

TITLE 25 "I'M SORRY TO SEE THE SON OF THE
LATE JUDGE DEVLIN IN MY COURT."

Back as Jack sobers up a little bit at this, looks rather serious and a little ashamed of himself. Then he straightens up and grins as he puts his hand in his pocket and says:

TITLE 26 "WHASSA DAMAGE JUDGE?"

SCENE 46

CLOSE UP of the Judge as he says grimly:

TITLE 27

"YOU WON'T FIND THE DAMAGE IN
YOUR POCKET, YOUNG MAN - -
TEN DAYS IN JAIL!"

SCENE 47

SEMI CLOSE of Jack as he receives the sentence. His jaw drops, an uncertain, wavering smile on his face. He half turns toward his friends, back to the judge, and mutters: "Well, what do you know about that?" Half dazed, Jack is led away, an indignant bustle among his friends.

FADE OUT.

TITLE 28

FADE IN

WHEN ONE HAS FRIENDS IT IS NOT SO BAD.

SCENE 48

INT. PRISON CELL.

The cell has been dressed up with flowers, a phonograph and other gifts. Lenore, Massey, and another girl whom we saw in the courtroom scene, enter to call on Jack, led in by the keeper, who waits outside grinning sympathetically. Jack jumps up from a table where a fine dinner, sent in from a restaurant, is spread before him. Jack is delighted to see his guests, who kid him about his predicament. One of the women shakes the bars of his cell playfully and says, "Gee, but they're strong!" Lenore strolls toward Jack, opening her vanity case.

SCENE 49

SEMI CLOSE of Jack and Lenore as she enters the scene opening her vanity case, and with a smile hands Jack a nail file, pantomimes that he can cut his way out with it. They laugh. She urges him to finish his dinner, not to mind them. He turns and takes one mouthful of ice cream, very daintily served, then turns away, "I don't want any more," he says:

Cut to:

SCENE 50

CLOSE UP of a bowl of greasy and watery soup, tears dropping in it.

DISSOLVE INTO

CLOSE UP of Rose gazing through the bars of her window, the bowl of soup between her elbows, her head resting on her chin, her tears falling.

FADE OUT.

SCENE 51

FADE IN

EXT. PRISON YARD.

FULL SHOT. Large open motor car waiting. In the car are seated Lenore, Massey and one or two others. Jack enters from prison gate, where one or two keepers and the warden are bidding him a grinning and friendly goodbye. Everyone treats his incarceration as more or less of a joke.

When Jack sees the car and the arms waving joyfully he drops his dress suitcase and executes a lively jig, for a moment, then picks up his bag, runs to the car and climbs in. Welcoming hands reach out to him as the car shoots away.

FADE OUT.

FADE IN

SCENE 52

INT. CELL IN SING SING.

As gate is flung open Slim Jim, now bent and gray and broken, enters, a keeper locking the cell door after him. The keeper exits.

SCENE 53

SEMI CLOSE of Jim, as looking furtively around to see that he is not watched, hauls out from beneath his prison blouse a piece of newspaper, and starts to read it.

INSERT 29

CLOSE UP of newspaper held in Slim Jim's hands, showing Photographic reproduction of Jack Devlin and the following text:

JACK DEVLIN FREE.
Noted Speedster, Son of
Late Judge Devlin Released
After Serving 10 Days.

Yesterday afternoon, Mr. Jack Devlin, well known clubman and son of the late Judge Devlin, finished his ten days in jail for speeding. A party of his friends met him as he came out and gave him a joyful welcome to the sunlight. He says "No more speeding for him -----

(Writes on paper here.)

Back to Jim scowling at the picture, his lips moving, the glare of a fanatic in his eyes. Quickly he slits the pillow of his bed and stuffs the paper inside.

FADE OUT.

FADE IN /

SCENE 54

EXT. PRISON YARD

SEMI FULL SHOT of Rose, weak and pale from her 30 days of horror. She pauses and leans against a lamp post to

SCENE 54 (Cont) steady herself, a small bundle of her belongings held in one hand. After a moment she starts on.

FADE OUT

TITLE 30

FADE IN

THERE IS FORGETFULNESS
IN HARD WORK.

SCENE 55

INT. LOWER HALLWAY ROOM ING HOUSE.

This is more or less of a theatrical rooming house in the "Roaring Forties." Once a stately mansion, it is now very shabby. Mrs. Smith, the hard-faced landlady in slatternly garments (known to her lodgers as Smitty) is breaking in her new slavey, Rose. Rose is wearing her now very shabby and shiny black dress, over it an apron. Her sleeves are rolled to the elbow, and her arms are smudged, her hair very unbecomingly arranged, drawn tight back into a small knot. She is all animation, eager to please. The two of them approach a cupboard.

SCENE 56

INT. LOWER HALLWAY

SEMI CLOSE at cupboard door, which landlady unlocks with key from a large bunch. She takes out an armful of towels, explaining the routine to Marie. She locks the cupboard again and bids Rose to follow her.

SCENE 57

FULL SHOT as they start toward camera and then turn up the stairway.

SCENE 58

INT. SECOND FLOOR HALLWAY

FULL SHOT as landlady, followed by Rose, reaches top of stairs. The landlady opens door to bathroom, orders Rose to go in and clean up. Landlady starts down the hall towards camera, knocks at first door, door opens, and a hand shoots out with dirty towel, which is exchanged for a clean one. With a look of disgust the landlady throws the dirty towel over the banisters, starts for next door, and

SCENE 59

SEMI CLOSE at second door as woman's hand offers a towel for a fresh one. Landlady looks at this rumpled towel, decides it's not very dirty, smooths it out, folds it carefully, and starts on with a smirk of satisfaction.

SCENE 60

FULL SHOT as she knocks at third door, holding out the soiled towel carefully folded.

FADE OUT.

TITLE 31

FADE IN

THE DAY BEGINS FOR THE
GENTLEMAN OF LEISURE.

SCENE 61

INT. LUXURIOUS BATHROOM.

Doors at one end and on one side. Water is pouring into deep sunken tub, on the edge of which is a row of glass bottles containing salts and perfume, etc. A smart and pretty maid in uniform takes two immense turkish towels from a white cupboard and puts them on a white bath stool next to tub. She turns off the water, takes the temperature with a small thermometer, satisfied, she reaches for the bath salts and shakes some of it into the water, turning the water a milky white, then she exits out of door at end of room. Through the other door Dawson, Ralph's English valet, enters, looks around carefully, sees everything is all right and exits again.

SCENE 62

INT. RALPH'S BEDROOM

Masculine in its furnishings, but luxurious to a degree. In an alcove off bedroom Ralph, in pajama trousers and sweater, is punching the bag. Dawson enters, tells him his bath is ready.

SCENE 63

SEMI CLOSE of Ralph as he stops punching the bag, looks toward Dawson off scene, nods "All right," then gives the bag one vicious jab and starts to exit.

SCENE 64

INT. BEDROOM.

Ralph crosses room and exits past valet in doorway to bathroom. Through this doorway we have a glimpse of the valet as he rushes toward Ralph off scene and pulls the sweater off over his head, then Dawson turns and closes door to bathroom. Maid enters from living room door goes to wardrobe, takes a suit off a hanger, placing it carefully on the bed. She crosses to dresser, selects necktie and socks, matching them carefully, putting them on the bed with the suit.

SCENE 65

INT. BATHROOM

Ralph is emersed in the tub up to his shoulders.

SCENE 66

SEMI CLOSE of Ralph as Dawson enters scene and hands Ralph a long cigarette holder and applies the match. Dawson turns, picks up a batch of letters he has brought in on a silver tray and presents them to his master. These letters are a varied assortment of stationery, most of them rather feminine looking. Ralph sniffs at several of them, smiles as he identifies the writers by the perfume. Curiously he starts to read a silly, gushing love letter.

INSERT 32

Letter:

Dearest boy -
It's a week since I've heard
from you. I miss you terribly.
Ring me up soon.
Your lonely
Peggy.

Back to Ralph smiling cynically. Finally he begins to fold the letter up like a paper boat.

SCENE 67

INT. RALPH'S BEDROOM

Maid has brought shoes, places them near bed, goes to humidor on table, takes out cigarettes.

SCENE 68

SEMI CLOSE at table. The maid deftly dips each one in some delicate perfume, fills silver cigarette case, starts to exit.

SCENE 69

FULL SHOT as maid crosses to bed, sticks cigarette case in vest pocket, and selects carefully a flower from vase, puts it in buttonhole of the coat.

SCENE 70

INT. BATHROOM

MED. CLOSE of Ralph, a letter in his hand as he gazes silently down at the collection of little paper boats floating in the tub about him. He turns to read his last letter.

INSERT 33

CLOSE UP of letter held in Ralph's hand, as follows:

Dear Ralph:
Don't forget that you're
taking me to Massey's party night.
I dare say it will be vulgar, but
rather amusing.

Helen

SCENE 71

FULL SHOT as Ralph looks up smiling, to catch Dawson straightening his tie in the mirror. Dawson embarrassed at being caught, hurries toward his master.

SCENE 72

MED. CLOSE as Ralph orders Dawson to pull the stopper in tub. Lightly Ralph moves his foot around under the opaque water, stirring up a tempest for the little paper boats. Ralph looks pleased for a moment at the letter in his hand, then tosses it aside as the water begins to subside. Dawson turns on another faucet and a hot shower trickles down from above on Ralph, he is completely lost in a cloud of steam. Dawson starts to exit.

SCENE 73

INT. ROOMING HOUSE BATHROOM

Rose on her knees scrubbing out the old battered tub, working hard and cheerfully, a contrast to Ralph in his luxurious bath.

FADE OUT.

FADE IN

SCENE 74

INT. HELEN'S DRAWING ROOM

Mat in on CLOSE UP of two cocktail glasses held in hands as they slowly clink together. Iris up showing the smiling faces of Helen and Ralph as they slowly drink, looking at each other over the tops of the glasses. Ralph takes his drink at one swallow, quickly puts down his glass, Helen sipping hers. Ralph gently takes her glass, tips it up, making her drink more quickly. She laughs at him as he sets her glass down and takes her hand. Ralph says:

TITLE 34

"HELEN, YOU ARE RADIANT TONIGHT."

He speaks with suppressed feeling. Being really in love his usual suavity leaves him, he is just a bit awkward and self conscious. Helen is eyeing him furtively and with a sort of tender amusement. This is to her a new Ralph. Suddenly he puts an arm around her and draws her to him with rough tenderness. Surprised, she pulls away, smiling ruefully as she straightens her coiffure, smooths out her gown, etc., then she remarks whimsically.

TITLE 35

"YOU MAKE LOVE MORE CHARMINGLY
WHEN YOU ARE JUST PRETENDING."

BACK as Ralph says:

TITLE 36

"BUT DEAR, I AM SERIOUS."

Back to Helen, attempting to keep the conversation in a lighter vein. She retorts with a smile.

TITLE 37

"WOULDN'T IT BE AWFUL IF ALL YOUR
WOMEN TOOK YOU SERIOUSLY?"

Ralp , quite serious, turns to her, attempts to take her hand. She pulls her hand away, and shakes a finger at him, saying "Here, here, none of that!"
Ralph retorts:

TITLE 38

"IF YOU'D MARRY ME PERHAPS
I'D QUIT PLAYING AROUND."

Back as Helen starts to rise, followed by Ralph.

SCENE 74 a

SEMI CLOSE by sofa of Helen and Ralph standing as Helen says archly:

TITLE 39

"IF YOU'D QUIT PLAYING
AROUND PERHAPS ---- "

Back, as tempted with these words Ralph ardently tries to embrace her, but with a little toss of her head Helen eludes him and starts to exit.

SCENE 75

SEMI CLOSE by door, of maid with twinkle in her eyes standing there with wrap. As Helen enters scene she remarks, "The car's waiting, madame." Ralph enters scene, takes cloak from maid and himself puts it around Helen's shoulders. The maid exits, then Ralph bends down and kisses Helen's hand. Helen laughs up at him as they turn and exit.

FADE OUT

TITLE 40

FADE IN

JUST ANOTHER ONE OF THOSE PARTIES.

SCENE 76

INT. STUDIO HALLWAY

FOREGROUND SHOT. Through the doorway a crowd can be seen in the studio beyond dancing, as Helen and Ralph enter in the foreground and are effusively greeted by the host, Massey. Maid and butler start to take their outer garments.

SCENE 77

SEMI CLOSE shooting through studio door towards hall, as maid and butler remove their wraps. They stand a moment chatting with their host. Massey excuses himself, Helen and Ralph come to close foreground and stand looking on for a moment. Ralph says something with a smile, Helen appreciatively nods and watches with interest.

TITLE 41

HUSBANDS AND WIVES --
THE DUTY DANCE.

SCENE 78

INT. STUDIO L. R.

FOREGROUND SHOT. as couple after couple dance close past camera, each couple looking bored. Show awkwardness of dancing husbands with roving eyes watching other women, wives kicking their husbands as to the way they are being held, etc. All very stiff and dull. Dance stops with sighs of relief. Couples start to leave floor.

SCENE 79

SEMI CLOSE of Helen and Ralph as they look around for place to sit down. Their host, Massey, enters scene and cordially motions them to one side.

SCENE 80

MED. CLOSE by some floor cushions. Massey enters scene and ushers Helen and Ralph to a very comfortable place. They are immediately joined by Lenore, who greets them cordially, holds out her hand to Ralph to kiss. She says:

TITLE 42

"I'M COMPLETELY LOST WITHOUT
MY HUSBAND -- HIS HORRID
BUSINESS HAS TAKEN HIM WEST."

As Lenore finishes she glances with pathetic appeal towards Ralph. Jack Devlin, his tie slightly awry, his hair somewhat rumpled, but otherwise perfectly groomed, comes into the scene. He is tipsy, bows to the ladies with exaggerated politeness, reaches out a hand to Ralph to steady himself. They all regard Jack with amusement and slight disgust. With a cheerful grin he says:

TITLE 43

"FIRST PARTY SINCE I GOT OUTA
JAIL -- AN' I'M CELEBRATIN'."

He finishes the title with a lurch towards Helen, who steps back with ill concealed disgust. Ralph steadies him. Lenore regards Devlin with raised eyebrows. With a grand gesture that almost loses him his equilibrium he starts to stagger out of scene.

SCENE 81

INT. LOWER HALLWAY LODGING HOUSE.

Shooting toward front door. Old actor lets himself in with key. His hair is long and he is shabby, but there is a faint gleam of hope in his eyes as he picks up pile of letters on tray, then sits on the hatrack and goes over them carefully, puts them back, there is nothing for him. He does this action more or less mechanically, he has been doing it so long. He starts up the stairs as landlady comes down hall.

81 or

C.U. old actor looking at mail.

SCENE 82

SEMI CLOSE at foot of stairs, as actor starts up landlady enters scene. Her face is hard and threatening as she asks him for rent. Very politely and pathetically the old man speaks title:

TITLE44

"I CAN PROBABLY SETTLE NEXT WEEK."

SCENE 83

FULL SHOT as he finishes title and starts up the stairs, landlady watching him with a frown, wondering how much longer she better let him go on credit. Halfway up the stairs the old actor passes Vera coming down. Her type is unmistakable, she is a lady of the evening.

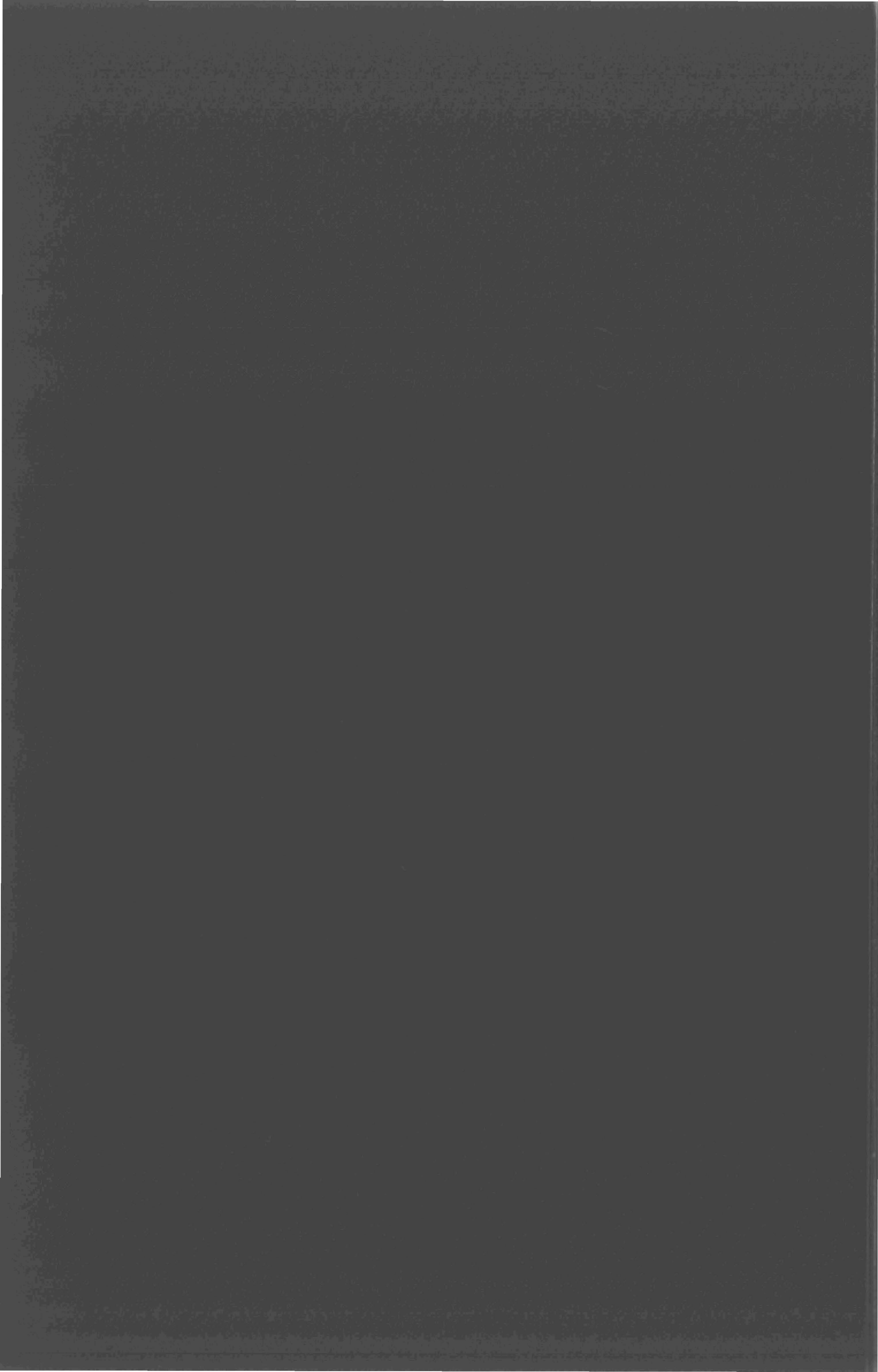
SCENE 84

SEMI CLOSE at foot of stairs as Vera comes into scene slowly. Vera carries herself with a slightly defiant air. The landlady gives her an unctuous smile, Vera pays her rent. Then as Vera passes out of scene landlady stares after her with a curious expression - turns suddenly to exit rear.

SCENE 85

INT. SECOND FLOOR HALL WAY

SEMI CLOSE at head of stairs as fat actor comes into scene, leans over the banisters and yells down:



TITLE 43

"FIRST PARTY SINCE I GOT OUTA
JAIL -- AN' I'M CELEBRATIN'."

He finishes the title with a lurch towards Helen, who steps back with ill concealed disgust. Ralph steadies him. Lenore regards Devlin with raised eyebrows. With a grand gesture that almost loses him his equilibrium he starts to stagger out of scene.

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SCENE 85

INT. SECOND FLOOR HALL WAY

SEMI CLOSE at head of stairs as fat actor comes into scene, leans over the banisters and yells down:

-20-

TITLE 45

"HEY , SMITTY! HOW ABOUT MY MILK?"

SCENE 86

INT. FIRST FLOOR HALLWAY

SEMI FULL as landlady about to enter her room, turns quickly and shouts up the stairs. Then she turns and exits.

SCENE 87

INT. SECOND FLOOR HALLWAY

SEMI FULL as fat actor nods, crosses from stairway to room of the Flying Fishers.

SCENE 88

INT. FISHER'S ROOM

The Fishers are a team of acrobatic dancers. They are in the midst of a dance rehearsal as fat actor enters, and watches them for a moment.

SCENE 89

SEMI CLOSE of the Fisher brothers dancing, as they come to the end of their dance with a pose, then grin and greet the fat actor who enters scene jovially.

SCENE 90

INT. FIRST FLOOR HALLWAY

Long shot as Rose enters from rear of hall and goes upstairs carrying tray of crackers and milk.

SCENE 91

INT. ALCOVE STUDIO LIVING ROOM

SEMI FULL SHOT. Devlin, swaying, is gazing up at a huge stuffed fish, mounted on wood, seven or eight feet long. Near him Massey is giving orders to a servant, who bows and exits. Devlin crosses towards Massey.

SCENE 92

SEMI CLOSE of Massey as Devlin enters scene and grabs him, points up to the fish, and says:

TITLE 46

"THE FELLOW WHO CAUGHT THAT FISH
IS A DAMNED LIAR!"

-21-

SCENE 93

FULL SHOT as he finishes title. Massey laughs and exits into living room, in which another dance has started.

TITLE 47

HUSBANDS AND WIVES --
but NOT WITH EACH OTHER'S.

SCENE 94

INT. STUDIO L.R.

FULL SHOT. This time the mode of the dance is entirely different. Everyone very gay and flirtatious. Women laugh and smile archly at their partners, men put a lot of pep into their steps, very much pleased with themselves. Devlin, leaning against archway, watches with maudlin amusement. Flashes of various couples passing Devlin, with cut backs to close ups of Devlin watching, and showing his reaction to behavior of each couple. Finally ----

SCENE 95

SEMI CLOSE of alcove archway, of Devlin still watching dance as butler and assistant wheel by tea cart with tray full of full glasses. Devlin waves "stop" and jovially helps himself. Takes a drink with one gulp as cart passes slowly on.

SCENE 96

LONG SHOT as cart proceeds slowly. Devlin hurries ahead of it, takes chair.

SCENE 97

SEMI CLOSE of Devlin sitting down as cart comes into view. He stops it again, puts down glass and takes another glass.

SCENE 98

MED. FULL SHOT as Devlin repeats performance, again running ahead of cart.

SCENE 99

SEMI CLOSE BY chair as Devlin rushes into scene, sits down, stops the cart as it passes him again, has another drink, laughing to himself, starts to rise, looks around, starts out of scene.

SCENE 100

SEMI FULL SHOT as Devlin passes Lenore, pathetically telling two young fellows, much impressed, how she misses her husband. Devlin regards her for a second, swaying this way and that, starts across dance floor, collides with one or two couples, who gaze at him in-

100(cont'd) dignantly. He apologizes and goes on his way.

SCENE 101 SEMI CLOSE shot of alcove. Couple flirting ardently as Devlin blunders into scene, grins, apologizes. Couple very much embarrassed. Devlin exits.

SCENE 102 INT. STILL ANOTHER ALCOVE

Another petting party in progress. Again Devlin runs in, again exaggerated apologies that are very embarrassing.

SCENE 103 INT. STUDIO. L.R.

Fore ground shot of the dance by alcove, as Devlin emerges, looks around for something to do, sees blond bobbed hair flapper smoking a cigarette and talking to a young fellow, who nods and passes on.

SCENE 104 SEMI CLOSE of flapper by wall smoking cigarette as Devlin enters scene. To her intense surprise he grabs her by the wrist and starts to haul her away. She sees he's half drunk. He is very serious and she protests laughingly - he explains that everybody's doing it and points off, starts to pull her away. She laughingly protests.

SCENE 105 SEMI FULL SHOT as he drags her along the wall. Two or three people in the scene, dancing or standing against the wall, watch with amusement; as Devlin, dragging the girl, reaches archway, he speaks:

TITLE 48 "WE GOTTA FIND COZY CORNER."

They exit through archway.

SCENE 106 INT. HALL MASSEY'S HOME.

SEMI FULL SHOT showing huge grandfather's clock with big door. It is directly alongside a small doorway leading to another room. Devlin reaches out for knob of door, girl draws back protesting. Devlin takes firm hold of her wrist, without looking, reaches for door knob. Opens door of grandfather's clock, and without looking tries to force the girl into the clock. Stops suddenly and looks up startled. Cut quickly.

SCENE 107 INT. HALLWAY

CLOSE UP of cuckoo clock on wall not far from grandfather's clock. Cuckoo has jumped out:

TITLE 49 "CUCKOO! - CUCKOO!"

SCENE 108 SEMI CLOSE of Devlin still holding the struggling girl and staring up at the clock as he says:

TITLE 50 "I KNOW IT - BUT DON'T
TELL EVERYBODY."

SCENE 109 INT. HALLWAY

SEMI FULL SHOT towards archway. As Devlin finishes his title flapper springs away and runs laughing into studio, followed wagglingly by Devlin.

SCENE 110 INT. CORNER STUDIO L. R.

SEMI CULL of Massey talking with heavy gallantry to Helen, Ralph looking on cynically and somewhat bored. Lenore, followed by insipid youth, enters scene, and makes a dead set for Ralph, giving him many provocative glances. Youth tries to get into conversation, Lenore turns her back on him. Youth reaches around to the other side, is again edged out. Discouraged he strolls away. As Devlin comes jauntily into scene Massey bows and leaves, and Devlin approaches Helen.

SCENE 111 SEMI CLOSE of Helen as Devlin enters scene, leans on back of chair with his elbow. Helen eyes him coldly and on guard. Devlin's elbow slips and he lurches slightly towards Helen, who steps back.

SCENE 112 SEMI CLOSE of Lenore and Ralph, Lenore desperately trying to attract Ralph, who suddenly looks off and starts to exit quickly.

SCENE 113 SEMI CLOSE of Helen and Devlin as Ralph enters scene steps between them quickly, takes Devlin by the arm, urges him off, saying: "Move on, young man." Devlin haughtily but drunkenly breaks away and turns to Helen saying with great grandeur:

TITLE 51

"YOU'RE THE MOS' BEAU'FUL
WOMAN 'N THE TOWN."

Back as Helen half laughing, half disgusted, puts up her hand as though to fend him off. He seizes the hand to kiss it. Ralph forcibly takes Devlin's arm, starts to pull him away. Devlin grins knowingly as he says:

TITLE 52

"TRESPASSIN'! -- BEG PARDON."

SCENE 114

SEMI FULL AS HE FINISHES TITLE. Helen is crossing over to Lenore, followed by Ralph, swaying on his feet in f.g. Devlin regards the trio with an aggrieved air. He starts staggering up to Ralph.

SCENE 115

SEMI CLOSE of Ralph, others seen in b.g. as Devlin enters scene and rather roughly grabs Ralph's arm. Ralph turns around quickly. Devlin speaks:

TITLE 53

"JUST FOR THAT I'M
GOING TO CUT YOU OUT."

Back as the two men eye each other for a moment.

SCENE 116

SEMI FULL SHOT as he finishes speaking title. A tense moment, Helen and Lenore watching motionless. Ralph very angry but he controls himself and with a smile says something sneering and cutting to Devlin. In a second Devlin hauls off as though he were going to strike the other man. Ralph, tense, is on guard, but doesn't move. Devlin thinks better of it, shrugs, turns and scurries away.

SCENE 117

FULL SHOT as Devlin flounders into the dance floor. Dance is just over, couples are seeking corners.

SCENE 118

INT. STUDIO ROOM.

SEMI CLOSE by alcove. Man leading girl into corner, she is laughing and protesting. Man says to her, "I'll fix it all right." He reaches up, presses light button, throwing the room into shadows as most of the lights go out. A shaft of blue moonlight streams in the big studio window, and falls across platform where musicians are sitting.

- SCENE 119 SEMI FULL SHOT of musicians' corner as Devlin saunters into scene.
- SCENE 120 SEMI CLOSE of first violin as Devlin enters scene and snatches violin away from man. Devlin turns around, and steadying himself draws bow over the fiddle, the moonlight streaming across his face.
- SCENE 121 SEMI CLOSE of Helen, Lenore and Ralph between them, Ralph lighting a cigarette, the three laughing and talking. At the sound of the violin Helen gestures for them to keep quiet and leans forward, looking and listening intently.
- SCENE 122 SEMI CLOSE of Devlin playing a bar of "Moonlight Sonata" the soul of the man in his face, the moonlight smoothing out all the lines of dissipation. He plays with great feeling. Cut in flashes of various couples listening, flirtation has stopped for a moment, faces drop their masks.
- SCENE 123 SEMI CLOSE of Helen, Ralph and Lenore. Ralph somewhat bored leans over to whisper to Helen, who checks him angrily and continues to listen. Lenore watches Ralph furtively.
- SCENE 124 SEMI CLOSE of Devlin as he finishes playing.
- SCENE 125 SEMI CLOSE of Massey as he starts switching on the lights.
- SCENE 126 FULL SHOT audience applauding. Devlin hands back violin to orchestra leader, orchestra starts up, Devlin staggers away, dancing begins again.
- SCENE 127 SEMI CLOSE of Lenore, Helen and Ralph, as Ralph half rising, says to Helen, "Let's get out of this." Helen who is staring off at Devlin fascinated, looks up and says sharply:
- TITLE 54 "NO RALPH, I'M GOING TO STAY."

SCENE 127 cont.
Back as Ralph, irritated, says:

TITLE 55 "DON'T BE SILLY - COME ON."

Back as he rises. Helen with a flare of anger retorts:

TITLE 56 "GO THEN. I SHALL STAY AS
LONG AS IT PLEASES ME."

SCENE 128 SEMI FULL. She finishes title. Ralph looks at her with a cold smile, shrugs, turns away. Helen crosses over to Devlin who is leaning against the wall idly watching

SCENE 129 SEMI CLOSE of Devlin as Helen enters the scene and holds out her hand. Devlin is still drunk but he is less flamboyant. Helen says to him:

TITLE 57 "PLEASE COME AND PLAY
FOR ME -- SOON."

Back as he looks up eagerly and gratefully, says he'll be charmed to.

SCENE 130 SEMI CLOSE of Ralph staring off at the couple as Lenore comes into the scene and says with a provocative glance:

TITLE 58 "I'M ALL ALONE, WOULD YOU
MIND SEEING ME HOME?"

SCENE 131 SEMI FULL SHOT as she finishes title and Ralph politely agrees. Lenore with gesture hurries off to get her wraps. Ralph turns to stare at Helen and Devlin in scene. A couple joins Helen, Devlin sees Ralph and swaggers over to him. Ralph turns slowly toward hallway to wait for Lenore, and Devlin follows him.

SCENE 132 SEMI CLOSE by entrance as Lenore reappears with her wrap on, smiles off as Ralph comes into scene. Devlin catches

SCENE 132 cont.

up with them and taps him. Ralph looks around coldly. Devlin with a grin says tauntingly:

TITLE 59

"YOU AUGHTA LEARN PLAY FIDDLE."

Back as Ralph gives him a contemptuous look that shows he understands what the other means. Ralph turns quickly and offers his arm to Lenore. They exit.

SCENE 133

EXT. MASSEY'S HOME.

FULL SHOT. Blond flapper and two or three others emerge on the sidewalk. Taxi driver at curb hails them. Blond girl grabs her escort, says no, she wants horse and carriage, pointing off. Lenore and Ralph enter from doorway, get into taxi and drive off. Old victoria drawn by antiquated horse and with antiquated cabby in top hat comes up.

SCENE 134

MED. CLOSE by curb as victoria comes to a stop. Blond flapper makes her escort hold the fiery steed by the bridle, she commands the old driver to get down, grabs his top hat, puts it on her head, forces driver into back seat with the rest of the crowd; she mounts box, picks up reins, grabs whip which she waves, and says to man holding horse:

TITLE 60

"KISS HIM!"

Back as half drunken escort looks at horse, then at girl and says "What, me?" Girl nods. He attempts to kiss the horse on nose, she jerks the reins, man falls back everybody laughs. Girl starts the horse, her escort leaping on the carriage step and clinging there as cab drives off.

SCENE 135

INT. LENORE'S PARLOR.

MED. SHOT. An old, ornate room, indicating Lenore's flamboyant taste. Lenore enters scene playfully dragging on the reluctant and smiling Ralph. She takes off his hat, insists he take off his coat, puts them on a chair, and playfully pushes him down on sofa, tells him to wait just a moment. She exits to bedroom. Ralph gazes around him curiously, smiles to himself. He has made another conquest. He rises, walks toward wall mirror, straightens his tie, turns back towards sofa.

SCENE 136

INT. LENORE'S BEDROOM

This is just a flat showing dresser. Lenore before it, being helped into a negligee by maid. Lenore applies perfume, gives order to maid for drinks, turns and exits.

SCENE 137

INT. LENORE'S PARLOR.

As Lenore enters Ralph jumps up from sofa.

SCENE 138

SEMI CLOSE by sofa. Ralph smiling as Lenore enters scene, giving him a provocative glance. He compliments her on her loveliness, she presses her finger to her own lips and then to his. She makes him sit down again and snuggles up beside him, drawing her feet up on the sofa.

SCENE 139

INT. MASSEY'S L. R.

Helen at hallway entrance saying goodnight to Massey, who effusively bids her goodnight, and turns away as a maid brings her wrap out and puts it around her. Close by Devlin is surrounded by some boon companions urging him to drink some more, just to see what will happen. Helen sees the situation, she is deeply interested in him. All that's maternal goes out to him. She calls out, "Mr. Devlin," and beckons to him. Crowd gives way, and Devlin crosses to Helen.

SCENE 140

SEMI CLOSE of Helen as Devlin enters scene. She says with a faint smile, but, quite serious in her intention:

TITLE 61

"JACK DEVLIN? I'M GOING
TO TAKE YOU HOME."

Back as he protests amiably, but Helen is firm and tells him to get his hat and coat. He obeys, and they start to exit.

SCENE 141

INT. LENORE'S PARLOR

SEMI CLOSE of the sofa. Ralph with his practiced skill is making love to Lenore. He says something ardent, and with feigned embarrassment Lenore turns her back on him. Her eyes are dancing. Lenore fairly purrs with delight. Slowly Ralph leans forward to kiss the back of Lenore's neck, at the same time taking out his watch to see what time it is. She submits to his kiss, then suddenly turns, her eyes wide, her lips parted. They look at each other for a moment, instinctively they draw toward each other, and Ralph's arm goes around her. Suddenly they start at the sound of the telephone. Lenore reaches over the end of

SCENE 141 cont.

the couch, grabs up the phone, says "Yes, yes, all right," and turns to Ralph with a grin.

TITLE 62

"IT'S FRIEND HUSBAND ON LONG DISTANCE."

Ralph shrugs, sits back alongside of her waiting. The spell for him is broken. Lenore is slightly impatient, to her it means merely and irritating interlude. She gets the call, says "Yes," and throws a wink at Ralph.

SCENE 142

INT. HOTEL BEDROOM.

SEMI CLOSE. This is just a flat. Usual wall telephone. Mr. Vance, Lenore's husband, is speaking:

TITLE 63

"JUST PHONED YOU, DEAR,
TO SAY GOODNIGHT."

Back as he finishes, his tired old face alight with eagerness and real feeling.

SCENE 143

INT. LENORE'S PARLOR.

Lenore listening, smiles at Ralph over the top of the phone as she speaks:

TITLE 64

"DARLING, YOU JUST CAN'T
IMAGINE HOW LONELY I AM."

SCENE 144

CLOSE UP of Ralph eyeing Lenore with a curious smile. He doesn't like the situation at all. It offends his sense of good taste.

SCENE 145

CLOSE UP of Lenore as she speaks title cooingly, her eyes dancing with the brutal humor of the situation.

TITLE 65

CLOSE "TELL OO MAMA HOW MUCH OO LOVES HER."

SCENE 146

INT. HOTEL BEDROOM

As Vance starts to speak very feelingly.

SCENE 147

INT. LENORE'S PARLOR.

SEMI CLOSE at sofa as Lenore quickly takes receiver from her ear with a wicked smile, and holds it at Ralph's ear that he may hear the husband's fond foolishness. For a second Ralph listens, then suddenly starts to rise.

SCENE 148

SEMI FULL SHOT. Ralph rises from sofa, crosses to chair, picks up his hat and coat. Lenore puts the receiver back to her own ear, glancing at Ralph bewildered, cuts her husband short, makes the sound of a kiss over the phone, hangs up and gets to her feet. She crosses to Ralph, puts her hand on his arm and says, "What's wrong, what's the matter?" Ralph looks down at her with a cynical smile as he speaks title:

TITLE 66

"MY DEAR, WE'RE BOTH CHEATERS."

He gestures toward the phone and shrugs. As he finishes he nods curtly, turns on his heel and makes a quick exit. Lenore puts out a protesting hand, and calls "Ralph, please." Then realizing that she has lost out she sinks back on the sofa with a half a sob, furious at being balked. At that moment the maid appears with a couple of high balls on a tray. She comes in timidly and wonderingly and crosses to her mistress, saying "Here are the drinks, madame." Lenore, who is chewing at her handkerchief in angry fury, glances up, her pent up rage finds an outlet; she shoves out one little foot and hurls the tray in the air, then buries her head in the sofa sobbing.

SCENE 149

EXT. DEVLIN'S HOUSE.

As taxi drives up.

SCENE 150

SEMI CLOSE of taxi at curb as Devlin gets out clumsily, turns to say good night to Helen, who smiles out at him from the door of the cab. Impulsively Devlin takes her hand and kisses it, turns and exits toward the house. Helen watches after him with a smile half tender and half speculative as the car starts to move off.

FADE OUT.

FADE IN

SCENE 151

INT. RALPH'S BEDROOM

MED. CLOSE shot. Ralph in his shirt sleeves is being helped into a lounging robe by Dawson. Telephone on stand by bed rings. Dawson gestures toward it, says, "Shall I answer it, sir?" And Ralph, hoping it is Helen, calling up to say goodnight and make up with him, gestures "No." Dawson hurries out as Ralph picks up the phone, sitting on the edge of the bed to answer it.

SCENE 152

INT. CORNER PEGGY'S ROOM.

CLOSE UP Just a corner as in previous scene, showing sofa and end table with phone. Peggy at the phone gushing as she says poutingly:

TITLE 67

"YOU HAVEN'T ANSWERED MY LETTER
AND I'M JUST BURSTING WITH GOSSIP."

SCENE 153

INT. RALPH'S BEDROOM.

SEMI CLOSE of Ralph with a bored smile as he politely answers Peggy in a bantering way, swinging one leg. He looks up suddenly as he sees:

SCENE 154

SEMI CLOSE of table against the wall as Dawson deposits tray with highball. Dawson starts to exit.

SCENE 155

SEMI FULL SHOT as silently Ralph beckons to Dawson who is about to exit and calls him over. He hands him the receiver and says "Here, take this thing while I have a drink." Ralph crosses over towards table and grabs the glass. Dawson rather bewildered puts receiver to his ear, very much embarrassed.

SCENE 156

SEMI CLOSE of Dawson as he puts the receiver close to his ear, then takes it away suddenly with a horrified expression on his face. Grinning sheepishly he puts it back to his ear, nods "Yes, Yes."

SCENE 157

SEMI CLOSE of Ralph munching a sandwich and drinking, turns around and gazes with wicked delight toward Dawson.

SCENE 158

SEMI CLOSE of Dawson, very much intrigued, very much embarrassed, trying to hide his grin.

SCENE 159

INT. CORNER PEGGY'S ROOM.

SEMI CLOSE of Peggy gushing away and dishing all the dirt she knows, ending with something humorous and probably risque.

SCENE 160

INT. RALPH'S BEDROOM.

SEMI CLOSE of Dawson as he starts to laugh and checks himself suddenly with a frightened glance toward his master off scene.

SCENE 161 FULL SHOT as Ralph jumps up from table, crosses quickly and takes phone from Dawson, who mops his brow as he crosses over to table, perhaps he surreptitiously finishes Ralph's drink after the excitement of the last few moments.

SCENE 162 INT. PEGGY'S ROOM.

CLOSE UP of Peggy. Just a flash as pausing for breath she says:

TITLE 68 " --- AND THAT'S ALL I CAN THINK OF NOW."

SCENE 163 INT. RALPH'S ROOM.

SEMI CLOSE of Ralph grinning mechanically, and saying "That's very interesting. Good night, my dear," and hangs up with a grimace, as much as to say "Thank God that's over." He scowls at the floor a moment, his hands in pocket, looks up with one eyebrow cocked, and beckons to Dawson off scene. Dawson comes into scene, stands at attention, and Ralph asks with a smile, but he is really serious beneath:

TITLE 69 "DAWSON, ARE THERE ANY
REAL WOMEN IN THE WORLD?"

Dawson considers a moment and says:

TITLE 70 "I DARE SAY, SIR."

Ralph speaks title:

TITLE 71 "I'VE NEVER FOUND ANY IN NEW YORK."

Dawson replies:

TITLE 72 "I DARE SAY, SIR."

Ralph leans back against the head of the bed, lights a cigarette and asks:

TITLE 73

"I'M FED UP ON THIS LIFE --
I WONDER WHERE I COULD GO
TO GET AWAY FROM IT?"

He is not looking at Dawson as he speaks title and puffs at his cigarette thoughtfully, but Dawson considers the matter gravely for a moment, then his face lights up and he says:

TITLE 74

"I'VE HEARD, SIR, THERE IS
A VERY PLEASANT ISLAND IN THE
PACIFIC CALLED HOLLYWOOD."

SCENE 164

SEMI FULL SHOT as Dawson finishes speaking, Ralph springs up with sudden resolve, looks around quickly and asks:

TITLE 75

"COULD WE LEAVE IN THE MORNING?"

Dawson, astonished at the other's unusual impetuosity, strokes his chin, raises his eyebrows, and then says, "I dare say, sir." Ralph dismisses him with "All right then, get busy," crosses to desk and starts to dash off a letter. With pen poised he looks intently for a moment at Helen's framed photograph on the desk before him.

SCENE 165

INT. RALPH'S BEDROOM.

FOREGROUND shot shooting from open doorway, of Dawson hauling out a couple of big gladstone bags, apparently from a closet, preparatory to packing.

SCENE 166

INT. RALPH'S BEDROOM.

SEMI CLOSE of Ralph as he finishes letter and glances over it.

INSERT 76

CLOSE UP of letter held in Ralph's hand, reading as follows:

Dear Helen -

In our selfish way we are
fond of each other, but our shallow
lives have allowed nothing deeper.

I am leaving it all for
a while ----

Ralph's hand turns over the next page, and we read:

---- perhaps I shall find my way
back to lost illusions and lost
faith in myself.

Till I see you,

Faithfully,

Ralph

SLOW FADE OUT.

SCENE 167

EXT. RALPH'S APARTMENT HOTEL

LONG SHOT. Man, presumably Menjou, comes out to luggage laden taxi at curb, followed by Dawson. Taxi starts off.

SCENE 168

LONG SHOT of 8th Avenue as the taxi swings around the corner into the thick of traffic. This is presumably Ralph's taxi.

Cut in.

SCENE 169

INT. MOVING TAXI

Ralph with Dawson beside him in the back seat. Ralph gazing idly out of the window, Dawson very stiff. Ralph picks up newspaper in his lap, turns to read:

SCENE 170

ANOTHER LONG shot of the Avenue as taxi turns into side street on its way to the station.

SCENE 171

INT. MOVING TAXI

As Ralph quickly folds paper to read column that has caught his eye.

INSERT 77

CLOSE UP of Newspaper held in Ralph's hand. Iris down to the following:

NEW YORK DAY BY DAY
By O. O. McIntyre

In the shabby side streets off Fifth Avenue one can drop out of sight as completely as in the African jungles. It is indeed another world of countless human ants.

Back to Ralph, looks up thoughtfully, considering the idea. With sudden interest he leans forward and glances out of the window.

SCENE 172

EXT. MOVING TAXI

Traveling through shabby side street showing what Ralph sees as he looks out of car window, Car is now passing old brownstone front; in the window in bold letters is a sign which reads "Room for Rent." Rose with apron and cap, and sleeves rolled up, is busy with broom.

SCENE 173

EXT. LODGING HOUSE.

IRIS shot of Rose as wearily she stands leaning on broom and looks around her casually. Even in her shabbiness she is a charming picture.

SCENE 174

INT. MOVING TAXI

As Ralph pulls his head in from window, and with sudden resolve raps on front for the chauffeur to stop.

SCENE 175

EXT. STREET

SEMI FULL SHOT as taxi stops. The door opens, Ralph jumps quickly out, reaches in front seat and grabs a bag, dazedly tries to alight, gets one foot out.

SCENE 176

SEMI CLOSE UP taxi, as grinning, Ralph gestures Dawson not to get out. Ralph gestures off toward the lodging house and says, "I'm going to stop here for awhile. You go on back home and wait for orders." Dawson, bewildered, protests, "Don't you want me to go with you, sir?" Laughing and somewhat exhilarated with the thought of the new venture, Ralph slams the door on Dawson, whose bewildered face still remains peering out of it, Ralph speaks:

TITLE 78

"DON'T YOU THINK YOU COULD PLAY
THE GENTLEMAN FOR AWHILE?"

Back as Dawson considers this with a sudden gleam of of interest, as he says smugly:

TITLE 79

"I DARE SAY, SIR."

SCENE 177

SEMI FULL SHOT shooting past car towards lodging house steps as Ralph gestures to chauffeur to go on, and turns toward the house. Car exits. Ralph runs up the steps.

SCENE 188

EXT. LODGING HOUSE

SEMI CLOSE by front door. Rose sweeping, stops, looks up as Ralph joins her, asks her about rooms, and excitedly she flings down her broom, opens the door which is ajar, and ushers him in.

SCENE 179

INT. LOWER HALLWAY

As Ralph comes in the front door Rose is already running

SCENE 179cont. down the corridor calling for the landlady. Mrs Smith comes bustling up, chewing on something and wiping her mouth. She nods to Ralph and leads the way upstairs, followed by Ralph and then by Rose.

SCENE 180 INT. SECOND FLOOR HALLWAY

As the landlady, panting with her undue haste, enters from stairway, hurries toward camera to front room, Ralph and Rose following. Others look out of doors.

SCENE 181 INT. FRONT BEDROOM.

AS door is opened by landlady, who ushers in Ralph. She follows him to raise the window shades and let in more light. A typical, cheap lodging house room, shabby and old fashioned. Wash bowl and pitcher, towel rack with one meager towel on it, cheapest kind of oak dresser with back of mirror badly marred. Under a shelf against wall hang cretonne curtains. This is the clothes closet. A broken down rocker and one spindly chair, cheap Brussels carpet with flower design, badly worn. The bed has a very thin mattress and sags perilously in the center.

SCENE 182

SEMI FULL SHOT by the washbowl and pitcher as Ralph enters scene and glances down at it. He has heard of such things but never seen them before. He is getting a kick out of it, and grins to himself as he glances quickly about him.. Landlady enters scene. Ralph asks how much a week, landlady tells him, and he says "Well, I'll take it." Landlady regards him searchingly for a moment, then holds out her hand, tells him, she must ask for a week in advance. He smiles at her whimsically and pays, landlady unctuously polite. Rose rushes into scene, picks up pitcher and rushes off to fill it. Ralph opens up his bag, whistling to himself, and starts to unpack. From the top of the bag he takes out the framed photograph of Helen sets it on the bureau, looks at it, shakes his head half sadly, half whimsically, as much as to say, "I'm running away from you, but I can't get you out of my mind," and turns toward bag which is on the bed, when Rose rushes in, bending under the weight of the filled pitcher. With his natural thoughtfulness and gallantry and a little smile, Ralph says, "Let me have it, my dear," takes the pitcher from the grateful girl, and

SCENE 183

SEMI CLOSE by the washbowl as Ralph enters with pitcher and puts it down. As he starts to turn away he glances down at the one anemic little towel, picks it up and looks at it with raised eyebrows, and turns smiling to Rose who has entered the scene. Ralph is mentally comparing this article with his luxurious bath appointments at home. It amuses him tremendously. He holds up two fingers to the girl and says, "Don't you suppose I might possible have two?" She smiles back at him and says, "I'll try, sir, to see if I can get you another one." As she starts to exit.

SCENE 184

SEMI FULL SHOT as Ralph crosses to empty the contents of his bag on the bed. Rose goes out. Fisher brothers passing the door together, peer in curiously. With a friendly air they swagger into the room. Carl Fisher says, "Got a cigarette about you?" Ralph turns quickly and politely opens his cigarette case. The Fishers eyes Ralph critically, cannot quite make him out. Carl hasn't a match, so Ralph applies it too. Carl asks:

TITLE 80

"IN THE LEG IT?"

SCENE

Ralph hesitates, and then nods. The brothers start to saunter out. Ed suddenly stops and asks:

TITLE 81

"LIKE TO CHIP IN ON A FEED TONIGHT?"

Ralph, puzzled, asks what they mean, and they explain it will cost him fifty cents. Ralph willingly agrees, hands them the money. The brothers say "So long, see you later," and make an exit. Ralph with two or three garments from his bag, very cheerful and amused with everything, crosses to the bureau, kneels down, deposits the garments on the floor and starts to pull out the drawer, but it sticks. He wiggles it this way and that, no luck. He looks up impatiently as Rose comes into the room with an extra towel. She hurries over and deposits it on the rack, then crosses toward Ralph.

SCENE 185

SEMI CLOSE by bureau. Ralph kneeling as Rose enters and says, "You take one knob, sir, I'll take the other." They struggle and finally pull out the drawer. They look at each other and laugh. The girl says, "Let me help sir," She starts to exit.

SCENE 186

SEMI FULL SHOT as the girl hurries to the bed and brings him some other things. They start putting the articles away, the girl unusually excited and Ralph amused.
FADE OUT.

TITLE 82

FADE IN

RALPH DINES ON THE PRICE OF A TIP.

SCENE 187

INT. FISHER'S ROOM. NIGHT.

CARL Fisher is warming a pan of food over the gas jet. Edna, a blond, gum-chewing, chorus girl, is setting out the delicatessen food on top of the trunk, covered with the bed spread, a big bowl of potato salad, cooked meats, and chopped potatoes, a couple of pies, etc. Ed Fisher

SCENE 187 cont. is helping Edna. Ralph comes sauntering in, looks around with quiet amusement. Respectfully they usher him to the only decent chair in the room, as Willard, the fat actor, makes his entrance with a wash pitcher filled with beer. He is followed by an old character woman from the top floor. There is an air of neat gentility about her. The fat actor waves Ralph to her as an introduction. They shake hands very politely. Ralph insists on her taking his chair.

SCENE 188 INT. VERA'S ROOM. (Night)

This is a cheap hall room on the top floor. Vera at dressing table completing her make up as Rose is straightening up the room. On the dressing table in a cheap metal frame is a photograph, not plainly visible. Vera takes some writing paper out of the drawer and starts to write a line or two.

SCENE 189 SEMI CLOSE of Rose, as she finishes turning back the covers of the single bed, looks up curiously and half pityingly at Vera off scene.

SCENE 190 SEMI CLOSE of Vera as she gets money out of vanity case; slips it in letter, seals the envelope, scrawls address, gets up and starts to exit.

SCENE 191 SEMI FULL SHOT. Vera goes out past Rose without a word or a look of recognition, her face as usual a mask. Rose gazes after her a moment, crosses to bureau, takes her dustrag and dusts off bureau, picks up photo looks at it curiously, sets it down and exits.

SCENE 192 INT. FISHER'S ROOM. NIGHT

FOREGROUND shot of Ralph and character woman talking. Edge of trunk in with the fat actor pouring beer into an odd assortment of glasses, cups, etc. Open door in background. Vera goes slowly by, looks in without expression and without recognition, and then on her way. Ralph turns to character woman, and gesturing towards the door, asks:

TITLE 83

"WHERE DOES SHE WORK?"

Back as old character woman looks embarrassed, and doesn't answer, not wishing to say anything unkind. Fat actor has overheard, and gives Ralph the high sign. Ralph understands then, and embarrassed himself, looks around nervously, points toward the assortment of glasses, etc. and jumping up, says:

TITLE 84

"I GUESS YOU'LL NEED MY SHAVING MUG."

He hurries from the room.

SCENE 193

INT. RALPH'S ROOM (NIGHT)

Rose just finishing setting the room to rights.

SCENE 194

SEMI CLOSE as Rose is busy straightening pillows on bed. Ralph enters, crosses to pick up the shaving mug, starts back, stops as he looks at Rose, grins, says, "Come along, child," grabs her by the arm and leads her out protesting.

SCENE 195

INT. FISHER'S ROOM (NIGHT)

Everyone is gathered around the improvised table, food is being passed, as Ralph comes in with Rose, who enters timidly.

SCENE 196

SEMI CLOSE Ralph and Rose as Ralph says:

TITLE 85

"I BROUGHT ANOTHER GUEST."

SCENE 197

SEMI FULL SHOT as he finishes title and everybody good naturedly welcomes the girl and makes room for her. Fat actor next to Edna is eating French fried potatoes rapidly as he says to her:

TITLE 86

"AND I TOLD JAKE SHUBERT I
WOULDN'T TAKE A CENT LESS
THAN \$350 A WEEK."

SCENE 198

SEMI FULL SHOT as he finishes title. Edna listens to him, deeply impressed, and says "That's the way to talk to him," Carl Fisher turns to Ralph, and tapping him on the shoulder asks:

TITLE 87

"I GUESS THEY USUALLY CAST YOU
FOR THE LOVER, DON'T THEY?"

Back as Ralph looks at him quizzically, "I'm afraid you're right." Ed Fisher hands Ralph a boiled egg minus the

SCENE 198 cont. shell. Ralph looks at it, hardly knows what to do with it. Ed looks Ralph over critically and says:

TITLE 88

"WHAT YOU NEED IS SOME SNAPPY CLOTHES."

Back as Ed jumps up and turns himself around to be admired. He is wearing the most extreme type of Sears-Roebuck ready-made clothes. Ralph looks at him critically with raised eyebrows, and nods thoughtfully. Willard, sitting next to Ralph, plucks at his coat lapel and says:

TITLE 89

"THE GOOD IS ALL RIGHT, BUT
THE CUT AIN'T UP-TO-DATE."

Back as they begin to pass food back and forth over the table.

SCENE 199

INT. FIRST FLOOR HALLWAY NIGHT

Old actor lets himself in, goes through the business of looking over the letters, nothing for him. Under his arm he carries a paper bag containing crackers and milk. He turns from hatrack and slowly mounts the stairs.

SCENE 200

INT. FISHER'S ROOM. NIGHT

Carl is feeding Edna chipped potatoes as fast as she can take them, everybody jolly and laughing, but Rose is timid and quiet. Ralph turns in a kindly way and begins to wait on her.

SCENE 201

INT. SECOND FLOOR HALLWAY. NIGHT

Shooting towards open door Fisher's room, through which part of group can be seen. Old actor enters scene slowly. As he is passing the people in the room hear him and wave at him. He stops.

SCENE 202

INT. FISHER'S ROOM. NIGHT

SEMI FULL SHOT shooting over crowded table toward open doorway. Politely and with dignity the old actor says, in answer to their beckoning:

TITLE 90

"NO THANKS, I HAVE JUST DINED."

SCENE 202 cont. He smiles, and exits up the hall.

SCENE 203 INT. FISHER'S ROOM. NIGHT

MED. CLOSE SHOT as Ralph turns to Edna, and asks, pointing to the door, "Who was that?" Edna eating for dear life, looks up and says:

TITLE 91 "AN ACTOR - A HAS BEEN."

SCENE 204 INT. LENORE'S DINING ROOM. NIGHT.

A stiff dull dinner party has just finished, Lenore and her husband at opposite ends of the table, set for eight. At the right of Lenore is Jack Devlin and next to him is Helen, Massey on Lenore's left. Coffee has been served. The butler is behind Helen's chair, two serving men stand at attention, everyone in stiff high-backed chairs. Massey starts to rise.

SCENE 205 SEMI CLOSE of Massey as he rises with glass raised, and speaks title:

TITLE 92 "HERE'S TO OUR ABSENT FRIEND, RALPH."

SCENE 206 SEMI FULL SHOT as he finishes with a grin. Everybody applauds and laughs.

SCENE 207 SEMI CLOSE of Helen, Devlin and Lenore. Helen and Devlin obviously absorbed in each other, they are talking in undertones. Lenore watching them with a faint and malicious smile. She says slowly:

TITLE 93 "BY THE WAY, HELEN, WHAT HAS BECOME OF RALPH?"

Helen looks up quickly and retorts:

TITLE 94 "WHEREVER HE IS, HE IS SURROUNDED BY BEAUTIFUL WOMEN."

SCENE 207 (cont.) Back as she finishes with a challenging look at Lenore, who is watching her. Quick out to

SCENE 208 INT. FISHER'S ROOM. NIGHT.
SEMI CLOSE of Ralph telling a story with whimsical charm to three fascinated women, the old character woman, Edna and Rose. Cut back to

SCENE 209 INT. LENOR'S DINING ROOM
SEMI CLOSE of Lenore, Helen and Devlin. Helen and /Devlin once more absorbed in conversation. Lenore watching them covertly, leans forward and says with a smile:

TITLE 95 "JACK DEVLIN, I APPOINT YOU A
COMMITTEE OF ONE TO BRING OUR
RALPH BACK TO THE FOLD."

SCENE 210 SEMI FULL SHOT as he finishes title. Devlin looks up quickly with a doubtful grin everybody applauds the idea says "Jack, you're elected now, don't back out, etc." Jack rises, in his place, looks around and says with a gesture, "Ladies and gentlemen, I will do my best to find him and bring him back." Everybody applauds. Lenore rises as a signal dinner is over. The men rise as the ladies start to leave the room. Helen says:

TITLE 96 "I MUST BE GOING."

All exit into living room but Helen and Devlin.

SCENE 211 INT. FISHER'S ROOM. NIGHT.
THE feed is about over. The fat actor is passing pieces of pie. Edna and one or two others take a piece in their fingers.

SCENE 212 SEMI CLOSE of Ralph. Fat actor enters the scene and offers the pie. Ralph hesitates, he has never eaten pie with his fingers before. He summons his courage and takes a piece. Rose excuses herself and exits.

SCENE 213 INT. FIRST FLOOR HALLWAY. NIGHT.
Landlady dropping receiver of phone and shouting up the stairway:

TITLE 97

"PHONE, SKINNY!"

SCENE 214

INT. FISHER'S ROOM. NIGHT.

Everybody eating pie as the fat actor hears summons, and with air of importance excuses himself and bustles out.

SCENE 215

INT. FIRST FLOOR HALLWAY NIGHT

Fat actor running down stairs.

SCENE 216

SEMI CLOSE of phone as actor enters scene, grabs up receiver, listens, says:

TITLE 98

"SHUBERT OFFICE?"

Back as he nods, smiles and says:

TITLE 99

"WHAT, \$60. a week? I'LL TAKE IT!"

SCENE 217

FULL SHOT as he hangs up receiver and starts hurrying back upstairs.

SCENE 218

INT. FISHER'S ROOM. NIGHT

MED. CLOSE as Ralph puts down what is left of his piece of pie and uses an unaccustomed paper napkin. The fat actor rushes in, strikes an attitude and says:

TITLE 100

"WELL, I MADE SHUBERT PAY MY PRICE."

Everybody congratulates him. The party breaks up. Rose out, then Ralph, declaring he has had a wonderful time.

SCENE 219

INT. RALPH'S ROOM. NIGHT

Rose crosses to bureau. She picks up Helen's photograph. She starts and hurriedly puts it down as Ralph comes in and crosses quickly to her.

SCENE 220

SEMI CLOSE of Rose at Bureau as Ralph enters scene. Rose, a little bit embarrassed at being caught gestures toward the picture and says:

TITLE 101

"SHE'S VERY BEAUTIFUL."

Back as Ralph looks at the picture, then at the girl, and with just a little show of feeling continues talking.

SCENE 221

INT. LENORE'S PARLOR. NIGHT.

MED. CLOSE SHOT at table. Two of the women are already seated. Lenore and others standing looking on as Chinese servant finishes laying out the Mah Jongg set. Lenore exclaims, "Well, now who's going to play?" They gather around table. Servant exits.

SCENE 222

FLAT. CHINESE servant and nigger shooting craps.

SCENE 223

INT. LENORE'S ENTRANCE HALL. NIGHT.

As Helen comes downstairs with her evening wrap. Devlin enters from parlor, takes wrap, and says something to her with a smile.

SCENE 224

INT. PARLOR. NIGHT

MED. CLOSE SHOT by table of Lenore as she springs up with title:

TITLE 202

"I MUST GET MY PURSE."

Back as she hurries towards hall.

SCENE 225

INT. ENTRANCE HALL. NIGHT.

As Devlin finishes putting evening wrap around Helen's shoulders, his arm is around her for a moment. He says something tender to her. She looks up at him, her eyes shining. Lenore comes to doorway back of them just as Devlin leans down and quickly kisses Helen. Helen suddenly pulls away, shakes a finger at Devlin. She is embarrassed but not at all reproachful. She takes Devlin's arm tightly in her hand and they go out.

SCENE 226

SEMI CLOSE of Lenore watching them, a pleased and malicious smile on her face. Remembering how Ralph treated her after the Massey ball, she is eager to let him know what she has just seen.

FADE OUT.

TITLE 103 FADE IN THE LINE FORMS ON THE RIGHT

SCENE 227 INT. SECOND FLOOR HALLWAY.

Shooting toward bathroom door at end of hall. Bathroom door is closed. Heads pop out of doors along the hall, glance at closed door, scowl, fat actor shakes his fist, old character lady in mother hubbard and hair in curl papers ducks around stairway. Fat actor catches a glimpse of her, grins. Very much embarrassed the old lady ducks back.

SCENE 228 REVERSE ANGLE as Ralph in terry robe comes nonchalantly out of his room, carrying bundle of clothes, starts down the hall. As he passes each door a head pops out and grins at his back.

SCENE 229 INT. SECOND FLOOR HALL.

SEMI CLOSE of bathroom door as Ralph turns the knob, opens door and goes in.

SCENE 230 FULL SHOT towards Ralph's room, showing disappointment and disgust of the people peering out of their rooms.

SCENE 231 INT. BATHROOM

As Ralph gazes with dislike at the tin tub, shrugs, starts the water running, turns to washstand and lays out his shaving implements in a lieisurely way.

SCENE 232 EXT. STREET CORNER

Lounging against a lamp post, gazing idly up and down the street is Tom Devery. He shoves his hat back on his head. He is standing with his back to the grocery shop facing the camera. Rose emerges from grocery store with bundle of things.

SCENE 233 MED.CLOSE SHOT of Tom leaning against the lamp post, cigar in his mouth, takes a match, turns to strike it on the lamp post as Rose enters scene. Rose stops dead as she recognizes him. He immediately recognizes her with a slow, malicious grin. In a panic Rose starts to exit. Tom watches her go for a moment, wondering where she's going, decides to follow her, and starts to exit.

SCENE 234

EXT. LODGING HOUSE

FULL SHOT as Rose comes hurrying into scene, goes quickly up the steps. Furtive glances over her shoulder.

SCENE 235

EXT. STREET.

(This is presumably across the street from lodging house) SEMI FULL SHOT of Tom as he comes into scene and stands looking across the street with a grin.

SCENE 236

EXT. LODGING HOUSE ENTRANCE.

SEMI CLOSE of Rose as she stands frightened at the man across the street, turns and goes into the house.

SCENE 237

INT. FIRST FLOOR HALLWAY

As Rose enters from front door, drops her bundle on the hatrack stand, and flies up the stairs in a panic.

SCENE 238

EXT. LODGING HOUSE ENTRANCE.

MED. CLOSE SHOT of Tom as he comes leisurely up the steps.

SCENE 239

INT. SECOND FLOOR HALLWAY

As Rose comes up the head of the stairs, looks wildly around, sees Ralph's door open, plunges in.

SCENE 240

INT. FIRST FLOOR HALLWAY

MED. CLOSE AT FRONT door as landlady enters scene and opens door to Tom, who tells her about Rose. She exclaims, "Well, I never." Tom speaks title:

TITLE 104

"THOUGHT I OUGHTA TIP YOU
OFF -- SHE'S A LITTLE CROOK."

Back as landlady begins questioning him further.

SCENE 241 INT. RALPH'S ROOM.

MED. FULL SHOT as Ralph comes in from bathroom, crosses to clothes closet, gets his coat, he is still wearing bathrobe.

SCENE 242

SEMI CLOSE of the clothes closet as Ralph enters scene, pulls aside the cretonne curtains, and Rose comes out. She is sobbing convulsively, still in a panic. Ralph looks in astonishment, saying, "What's the matter, my dear child." She begins to explain her story, gesturing off and telling about the detective downstairs, entreating him to help.

SCENE 243

EXT. LODGING HOUSE

MED. CLOSE on steps as landlady follows Tom Devery out on steps of the house, thanks him vindictively, she'll get after the girl. She starts to, and stops, staring out.

SCENE 244

EXT. LODGING HOUSE.

Shooting from steps to curb, as taxi comes to a stop and Devlin jumps out, runs up the steps.

SCENE 245

SEMI CLOSE on steps, as Devlin comes into scene, glances up at the grinning Tom Devery on his way down. Tom says:

TITLE 105

"BEEN SPEEDING LATELY?"

Devlin grins, shakes his head, "Not on your life." and hands Tom a cigar. Tom tips his hat and starts to exit.

SCENE 246

SEMI FULL SHOT AS Devlin comes up to the landlady, asks for Ralph. She nods, and says, "Please follow me" they exit into the house.

SCENE 247

INT. RALPH'S ROOM.

SEMICLOSE Rose is finishing her story to Ralph. She says:

TITLE 106

"WHEREVER I GO THEY'LL FIND ME,
AND ALWAYS I HAVE TO MOVE ON."

Back as Ralph puts a sympathetic arm around her, saying "Poor kid, it's a shame." Whimsically he pulls his handkerchief out of his pocket, and wipes her face, as though she were a little child, says, "There, there, Rose, buck up - don't cry." Ralph starts up, looks over his shoulder suddenly.

SCENE 248

SEMI FULL SHOT as landlady knocks at the half open door and ushers in Devlin. Devlin is quick to take in the scene, looks very much like Ralph is making love to the slavey. Devlin comes in with a grin and a jaunty air, swinging his cane. He says:

TITLE 107

"I HOPE I DO NOT INTRUDE."

Ralph turns slowly towards him, suave and self-possessed, rather cool. Landlady crosses over to the girl, takes her roughly by the arm, says, "You come with me."

SCENE 249

SEMI CLOSE of the door as the landlady enters and exits followed by Rose, who pauses at the door to give a furtive and appealing look over her shoulder.

Cut in.

SCENE 250

CLOSE UP. Just a flash of Devlin grinning sardonically toward her.

SCENE 251

SEMI CLOSE of the door as the girl makes a quick exit. Is Just a flash.

SCENE 252

SEMI CLOSE of Ralph and Devlin as Devlin turns from looking at the girl, a quick glance at Ralph, then he takes Helen's picture and very pointedly turns it face down. Ralph says:

TITLE 108

"HOW DID YOU FIND ME?"

Back as Devlin says, "It was quite simple." Pulls letter out of his pocket addressed to Ralph. Devlin says:

TITLE 109

"DAWSON WAS FIRM, BUT I FOUND THIS."

Devlin shows letter to him. Ralph takes it, glances at it.

TITLE 109

Insert of envelope re-addressed.

Ralph flings letter on the bureau. Jack speaks title with a malicious grin as he says:

TITLE 110

"SO THE PERFECT LOVER IS
PRACTICING ON SERVANT GIRLS."

Back as Ralph's eyes flash, his hands clench, then he shrugs, relaxes, and says:

TITLE 1D1

"ALLOW ME TO MANAGE MY OWN AFFAIRS."

SCENE 253

SEMI FULL as he finishes title, mockingly Jack bows low, looks wickedly around the room, taps the cracked water pitcher with his cane, and with the same implement lifts up the edge of the anemic bath towel. He crosses back to Ralph, who is watching him, and says:

TITLE 112

"WHEN YOUR CINDERELLA CEASES TO
CHARM PERHAPS YOU'LL COME BACK
WHERE YOU BELONG."

Back as Ralph retorts:

TITLE 113

"THAT'S WHAT I'M TRYING TO FIND
OUT -- WHERE I DO BELONG."

Jack starts in a flamboyant way to give his advice. Ralph listens with a rather hostile smile.

SCENE 254

INT. ROSE'S ROOM.

Landlady standing over Rose as she gathers together her few possessions. The landlady watches her like a cat, grabs things for her to see whether she's hidden away any things that do not belong to her, etc. Rose picks up her little telescope bag, starts to exit.

SCENE 255

INT. RALPH'S BEDROOM. LODGING HOUSE.

SEMI FULL SHOT of Devlin poking Ralph's chest playfully with his finger as he says to him:

TITLE 114

"WELL I'M DOING MY BEST TO KEEP
HELEN FROM MISSING YOU."

Back to Ralph as he listens with a sneering smile.

SCENE 256

SEMI CLOSE at door as Devlin with a wicked grin, says:

TITLE 115

"DON'T FORGET -- HE WHO LOVES AND RUNS
AWAY ----- "

BACK as he finishes title and exits.

SCENE 257

SEMI CLOSE of Ralph staring after Jack in growing anger. He turns, looks thoughtfully before him, sees letter on dresser, picks it up.

SCENE 258

INT. SECOND FLOOR HALLWAY.

SEMI FULL, Jack almost collides with Rose, who is coming back to say good-bye to Ralph. Jack says, with a gallant bow and smile, "Pardon me, Cinderella." He exits from scene, the girl staring after him, hurt, indignant, her lips quivering.

SCENE 259

INT. RALPH'S ROOM.

SEMI CLOSE of Ralph reading letter from Lenore. It is perfumed, and is initialed in black, block type, L.V.

TITLE 116

INSERT

MR. NORTON WILL BE INTERESTED
TO KNOW THAT HELEN AND JACK DEVLIN
ARE BECOMING MORE THAN FRIENDS.
IN FACT

Back to Ralph as he turns the page and reads:

INSERT -- That Lenore saw Jack Kiss Helen.

Back. Ralph crumples the letter in his hands, turns to look out of the window, glances back and sees coming in;

SCENE 260

SEMI CLOSE AT THE DOOR as Rose comes in timidly, leaving the door ajar and speaks title:

TITLE

"I'VE COME TO SAY GOODBYE, SIR."

SCENE 261

SEMI CLOSE of Ralph as he turns from the window, comes forward a step or two, beckons Rose to him, Rose enters scene. Ralph, still absorbed in his own emotions, regards the girl rather absently, though kindly. "Well, I hope you get on, Rose. You've taken good care of me." smiles, pats her on the shoulder, takes a roll of bills from his pocket and starts to give her some money. At sight of the money, the girl's eyes widen, she looks up at him with flashing eyes, as he offers her the money. She stamps her foot. Her bruised heart finds its outlet in a sudden tempest of feeling. She cries:

TITLE 118

"I DON'T WANT CHARITY, I WANT A CHANCE."

Back, as Ralph looks at her startled, and all his attention is now on her. He asks her in a kindly way, "Just what do you want, dear?" The girl is trembling, but tries to contain herself. She looks up at him squarely and says;

TITLE 119

"I WANT A CHANCE TO BE MORE THAN THIS."

She looks down at her shabby self, then looks back at Ralph. Ralph nods understandingly. Rose adds:

TITLE 120

"IF I WORE GOOD CLOTHES THAT FRIEND OF YOURS WOULDN'T HAVE MADE FUN OF ME."

SCENE 262

SEMI FULL AS she finished title, Ralph pauses, paces the floor for a moment, struggling with a vague idea. Rose says, "Well, goodbye, sir. You've been very kind to me." and starts for the door.

SCENE 263

INT. UPPER HALLWAY

SEMI CLOSE at Ralph's door, which is ajar, Landlady crouched down and listening for all she's worth.

SCENE 264

INT. RALPH'S ROOM.

SCENE(cont.) SEMI CLOSE BY the door, Rose has her hand on the knob to open it wider, when Ralph stops her and enters the scene. He takes her two shoulders in his hands, looks down on her smiling as he speaks title;

TITLE 121

"I'M GOING TO GIVE YOU YOUR CHANCE
AND TEACH MR. DE VLIN A LESSON."

Back as she looks up at him, her lips apart, wonderingly. He goes on to explain his idea, the girl listening with rapt attention and a pathetic smile.

SCENE 265

SEMI FULL SHOT, the landlady listening, the fat actor emerges from his door next to Ralph's sees what the landlady is doing, raises his eyebrows and scratches his head.

SCENE 266

INT. RALPH'S ROOM.

Rose close by the door, as Ralph takes Rose by the shoulders and says with a smile;

TITLE 122

"HOW WOULD YOU LIKE TO HAVE A
LOT OF PRETTY CLOTHES -- TO BE
A LADY AND LIVE AS LADIES DO?"

Back as the girl clasps her hands in delight. The door opens and the landlady comes in, smiling and unctuous and with a smirk, she says "Pardon me for coming in." She pats the girl with feigned affection and says:

TITLE 123

"DEARIE, I WAS A LITTLE HASTY
YOU MAY STAY."

Back as Rose looks at her gratefully. Ralph puzzled. Fat actor goes by the door, pantomimes to Ralph that the landlady was listening. Ralph gets it, grins. Landlady, her back to the door, hasn't seen this byplay. Full of smirks and bows she ducks out, closing the door after her. Ralph goes on to explain his scheme. He says;

TITLE 124

"PLAY YOUR PART ROSE, AND
WE'LL TEACH MY FRIENDS A LESSON."

Back as he finishes title.

FADE OUT.

TITLE 125 \$ FADE IN ROSE ENTERS A NEW WORLD.

SCENE 267 INT. CORNER MODISTE'S SHOP.

FULL SHOT. Rose seated, gazing before her with awe. Ralph enjoying himself standing at her side twirling his cane, as three mannikins in various types of gowns trail past. Clerk comes up to Rose with several samples of silk stockings while Ralph strolls over to forewoman and discusses the lines of the gown one of the mannikins is wearing.

FADE OUT

SCENE 268 IRIS IN
on letter held in Helen's hand, reading as follows

Dear Helen;

My young ward, of whom I believe I have never spoken, has just come to me, straight from the convent. May she go to you to your country place for a week? I will run down to see you later.

May I count on you?

Faithfully,
Ralph.

SCENE 269 INT. CORNER COUNTRY HOUSE L.R.

SEMI CLOSE at writing desk of Helen as she looks up from letter, puzzled and curious. With an eager smile she turns to indite an answer at once.

FADE OUT

TITLE 126 FADE IN THE COCKTAIL HOUR.

SCENE 270 INT. LIVING ROOM

FULL SHOT Helen is at the piano playing softly. Devlin fiddling on the violin beside her. The butler wheels in a tea cart with drinks, and exits. This breaks the spell.

SCENE 271 SEMI CLOSE of the two at the piano as Jack stops playing Jack is moody. Helen eyes him furtively. Impulsively Jack leans over and says;

TITLE 127 "WHERE ARE WE DRIFTING TO?"

Back to Helen as she looks up at him half humorously, half wistfully. She shrugs and says;

TITLE 128

"WE'RE JUST DRIFTING."

SCENE 272

SEMI FULL SHOT AS she finishes title. Jack leans forward and puts his hand over hers as though to make an ardent speech, as a gay party of motorists come in. These are the house guests and include Lenore Vance and her husband, Massey and one or two others. Helen jumps up and goes to meet her friends. A maid and a manservant is helping the people off with their wraps and coats. Lenore strolls over to Helen.

SCENE 273

SEMI CLOSE of Helen as Lenore enters the scene. Lenore speaks title:

TITLE 129

"HASN'T RALPH'S WARD ARRIVED?
I'M DYING TO SEE HER."

Back as Helen speaks title;

TITLE 130

"YES, SHE'LL BE DOWN IN A MINUTE."

SCENE 274

SEMI CLOSE of the tea cart, Vance and Devlin drinking. Devlin is in the act of putting down one empty glass, and immediately picks up another drink. Helen enters, puts restraining hand on Devlin's arm, "Go easy on the liquor, old boy." Devlin looks at her steadily for a moment shrugs, starts, raises his glass to his lips, suddenly looks off. Slowly he puts his glass down.

SCENE 275

INT. LIVING ROOM.

LONG SHOT. shooting towards stairway in hall. Rose is coming down the stairs in a very simple but exquisite evening gown, a string of pearls around her neck, her hair beautifully dressed.

SCENE 276

SEMI CLOSE of the staircase as Rose pauses on the step and gazes at the people below.

SCENE 277

INT. LIVING ROOM.

SEMI FULL SHOT, as Rose comes down the last part of the stairway and crosses quickly to the group who are waiting to meet her.

SCENE 278

SEMI FULL SHOT of the group. Another angle, as Helen steps forward and cordially takes the girl by the arm with a smile and turns to introduce her. Devlin stands just back of Helen, staring at the girl with open admiration. The men are particularly effusive over Rose. Helen looks around and sees Devlin, beckons to him.

SCENE 279

SEMI CLOSE of Helen and Rose as Devlin enters scene. Helen introduces him to Rose, pats the girl in a kindly way, says, "Excuse me." turns to join her other friends in the background. Jack holds the girl's hand longer than necessary, and says with frank admiration

TITLE 131

"WHY HAVE I NEVER MET YOU BEFORE."

Back as a queer smile twists the corners of Rose's mouth. Her eyes are wide and innocent, as she says;

TITLE 132

"PERHAPS WE HAVE MET BEFORE,
MR. DEVLIN, IN ANOTHER WORLD."

Back as he protests that if he had ever met her before he would remember her. He adds;

TITLE 133

"CHARMING LADY, I WOULD
NEVER HAVE FORGOTTEN YOU."

She darts him a quick amused glance, then touches her dress here and there with quick fingers, and says

TITLE 134

"YOU KNOW CLOTHES MAKE A
GREAT DIFFERENCE, MR. DEVLIN."

Back as Devlin, more and more infatuated, exclaims, shaking his head;

TITLE 135

"YOU'D BE BEAUTIFUL EVEN IN RAGS."

Back as the girl eyes him with lifted eyebrows and turns coldly away.

SCENE 280 LONG SHOT. Butler in foreground, crosses quickly to Helen and announces dinner. Everybody rises.

SCENE 281 SEMI CLOSE UP HELEN, Devlin and Rose and Helen, as though it were the custom, starts to take Devlin's arm. But Devlin has already offered his arm to Rose. With a look of pain and hurt, Helen turns quickly to Massey, who gallantly offers his arm to her.

SCENE 282 FULL SHOT as the crowd starts strolling towards the dining room.

FADE OUT.

TITLE FADE IN
AND ROSE LEARNED ABOUT MEN.

SCENE 283 EXT. COUNTRY ROAD ON MOVING, LOW-SLUNG ROADSTER.

Rose is at the wheel with Devlin beside her, giving her some pointers on how to drive, complimenting her on her progress.

SCENE 284 SEMI CLOSE Devlin is very attentive and flirtatious the girl quiet and demure, but thoroughly enjoying her triumph over the man who had previously made fun of her. He says something to her unusually ardent. She turns her shyly. Impulsively he leans over to her and says;

TITLE 137 "WHEN A FELLOW TEACHES A GIRL HOW TO DRIVE HE EXPECTS A KISS."

She looks up at him demurely and says, "Oh, is that the rule?" He nods vigorously and leans closer. She draws back, eyes him calmly and watchfully. Disappointed Jack says in a mildly threatening way;

TITLE 138 "AND WHEN HE DOESN'T GET IT SOMEONE HAS TO WALK HOME."

As he finishes he puts one foot on the running board, as though to get nearer to the girl, suddenly her eyes dance.

SCENE 285 EXT. ROAD.

SCENE (cont) EXT. ROAD.

SEMI CLOSE SHOT from Rose's side of the car. She gives him a shove and sends him sprawling on the ground, steps on the gas and speeds off.

SCENE 286 SEMI CLOSE of Jack as he sits up ^{stares} and bewildered and chagrined ahead o head of him.

SCENE 287 LONG SHOT of the car disappearing in the distance.
FADE OUT.

SCENE 288 FADE IN
EXT. DECK OF MOTOR BOAT.
Pompous Massey is showing her the beauties of the boat. He puts a caressing hand across her shoulders. She looks down frightened, and pulls away, he grabs her hand, she pulls her hand away and leaps up.

SCENE 289 EXT. SMALL FLOAT AT FOOT OF GARDEN.
Marie swims into scene and climbs up on float half exhausted. She hurries off towards the house.

SCENE 290 EXT. TERRACE.
SEMI CLOSE of young aviator, Rose enters scene. He very much impressed, asks her eagerly;

TITLE 139 "HOW ABOUT A LITTLE FLIGHT IN THE CLOUDS?"
Rose throws up her ahnds and exits into house in panic.
FADE OUT.

SCENE 291 FADE IN.
INT. ROSE'S BEDROOM.
SEMI CLOSE of Rose sitting up in bed in nightie. Maid is putting breakfast tray in front of her. She exits. Rose picks up a piece of toast, under which she finds a note. She reads;

TITLE 140 INSERT --CLOSE UP of note held in Rose's hand, reading as follows:

SCENE(cont.)

DEAR Lady--
During my ten mile
walk I had time to realize
that you gave me what I
deserved.
Can you forgive me?
Hopefully,
Jack Devlin.

Back as Rose looks up from the letter, pleased and rather
touched at the manliness of it, smiles as she looks off
thoughtfully.

FADE OUT.

TITLE 141

SLIM JIM BREAKS JAIL

SCENE 293

FADE IN
INT. SLIM(JIM'S CELL --EMPTY

Deputy warden with guard, ransacking the place. Head warden
comes in.

SCENE 293

SEMI CLOSE of the Head warden as the deputy looks off from
the examination of the mattress. Warden wipes his brow
quickly and says, "Clean getaway." Deputy nods his head,
picks up pillow, fumbles inside case and pulls out a very
crumpled piece of newspaper. He spreads it out. He and war-
den look at it excitedly.

SCENE 294

CLOSE UP of torn crumpled piece of newspaper, the same
piece but much more crumpled, than we saw in Slim Jim's
hand before, giving a newspaper account of Devlin's re-
lease from jail, and showing his photograph. In pencil
on the margin are such phrases as "What his father did
to me, I'll do to him." Another place, "He ruined my life."
In another place "Somebody's got to pay." These legends
should be so phrased as to indicate a man who has turned
fanatic through years of brooding.

Back to warden and his assistant as they look at each other
searchingly, they hurry out of cell.

FADE OUT.

SCENE 295

FADE IN
EXT. BEACH (NIGHT)

IRIS shot showing bonfire and Rose dancing, draped in sea-
weed. Open up showing a group of men and girls beating time;
In foreground is Devlin, twanging uke and singing.

SCENE 296

SEMI CLOSE OF Rose dancing.

SCENE 297 SEMI CLOSE of Devlin playing uke with crown of seaweed
set rakishly on his head.

SCENE 298 SEMI CLOSE of Rose as she finishes dance and strikes a
pose.

SCENE 299 FULL SHOT of Rose in pose as crowd yells and claps. Devlin
rushes up towards Rose.

SCENE 300 SEMI CLOSE of Rose as Devlin joins her and urges her to run
down the beach with him. She shakes her head, says she
can't leave the crowd. She considers him demurely, then
suddenly smiles and nods. He starts to grab her hand.

SCENE 301 SEMI FULL SHOT as Devlin grabs Rose's hand to pull her
away, when the crowd in single file cut in between them
and around her. Devlin swept along with others. They
circle around Rose in Indian war dance.

SCENE 302 INT. L.R. (NIGHT)
Helen, Lenore and two other women playing bridge.

SCENE 303 SEMI CLOSE of the four. Lenore shows in her face that she
is losing heavily. Her eyes glitter with the true gambling
instinct. Helen rather bored. Woman asks Helen question,
she replies

TITLE 143 "ROSE? SHE'S OFF WITH
THE MEN AS USUAL."

Back as Lenore looks up to say sneeringly;

TITLE 143 "FOR A GIRL JUST OUT OF CONVENT
HER TECHNIQUE IS PRETTY GOOD."

Back as they all laugh.

SCENE 304 EXT. BEACH (NIGHT)
As war dance ends, men line up and pass the girls along
over their head. Jack at head of line, Rose the first.

- SCENE 305 SEMI CLOSE of Jack as he grabs Rose, sets her on her feet, laughing and radiant. Jack grabs up cape and flings it over her shoulders. They start off.
- SCENE 306 FULL SHOT as Jack and Rose start running to the house.
- SCENE 307 INT. L.R.
SEMI CLOSE at front door as butler admits Ralph, followed by Dawson carrying bags, etc. Ralph sees Helen (off) and starts smilingly towards her.
- SCENE 308 Int. L.R.
MED. CLOSE of four women at table playing bridge. Helen rises to greet Ralph who enters scene. They seem very glad to see each other. Ralph bows to Lenore and other two women. Lenore regards him with covert spite. (Note; Whenever they meet Ralph is suave, Lenore cool, but with furtive sidelong glances for him) Ralph asks Helen about Rose. He turns to others and asks smilingly;
- TITLE 114 "HOW DO YOU LIKE MY YOUNG WARD?"
Back as Lenore says with lifted brow and curling lip;
- TITLE 145 "WE LIKE HER -- SHE'S CAPTURED ALL THE MEN."
- SCENE 309 BACK AS Ralph rubs his hands and grins and says; "That's great." Suddenly he looks off staring and swallowing hard.
- SCENE 310 SEMI FULL SHOT, shooting towards D.R. door, as Rose and Devlin enter, their arms over each others shoulders. Devlin holds a highball glass; Rose has a cigarette dangling from her lips, sees Ralph, and with a cry of delight rushes forward.
- SCENE 311 SEMI CLOSE of Ralph, as Rose rushes to him and hugs him; then smiles up at him. He looks down at her quizzically, as much as to say, "My, My, but you have made progress," Devlin enters scene. Rose watches the two men as they nod coldly to each other. Ralph excuses himself and Rose. They start to exit.

SCENE 312 SEMI FULL as Rose and Ralph cross and exit onto terrace.

SCENE 313 EXT. TERRACE.

SEMI CLOSE as Ralph sets Rose on table, where she swings her legs. Ralph looks down at her with a new and tender interest. She says;

TITLE 146

"FOR THE FIRST TIME IN ALL
MY LIFE I'M WILDLY HAPPY."

Back as Ralph absently smiles and nods. He is suddenly conscious of what he is doing to this girl and of his responsibility. Rose goes on gesticulating and talking excitedly. She says;

TITLE 147

"OF COURSE THE MEN GET
FRESH SOMETIMES."

He looks at cigarette, then at her suit.

TITLE 148

"HAVE I DONE SOMETHING WRONG?"

~~xxxxxx~~ Back as Ralph raises his eyebrows, Rose adds,

TITLE 149

"ISN'T THIS WHAT YOU WANTED?
IT'S WHAT THEY DO HERE."

Back as Ralph says, "Oh, I see." All the time he is studying her, realizing her great beauty and his own responsibility.

SCENE 314 EXT. TERRACE.

SEMI CLOSE at door as Devlin looks out and calls Rose.

SCENE 315

SEMI CLOSE of Rose talking to Ralph. She turns and sees Devlin (off) waves, jumps down. Tells Ralph she has a date and starts to exit. Ralph looks after her frowning and wondering what's going to happen.

FADE OUT.

TITLE 150 FADE IN

IN THE DAYS THAT FOLLOWED
RALPH LEARNED HIS LESSON:
TO PLAY WITH HUMAN HEARTS
IS TO PLAY WITH FIRE.

FADE OUT.

SCENE 316 IRIS IN
On face of clock striking eleven.

IRIS OUT

SCENE 317 EXT. TERRACE (MOONLIGHT)

SEMI CLOSE of Rose and Devlin in evening clothes as she counts the strokes, their backs to the French windows, (Helen's shadow crosses windows.

SCENE 318 INT. L.R.

SEMI CLOSE of Helen staring out at Marie and Devlin. She turns her face drawn with jealousy and pain. She looks off towards front door and starts to exit.

SCENE 319 INT. L.R.

SEMI FULL AT FRONT DOOR. Butler holds it ajar. Two men visible outside. Butler turns and asks Helen as she is crossing to library, where Devlin is. She points to terrace and exits into library as butler crosses to terrace.

SCENE 320 INT. LIBRARY ---- DIMLY LIGHTED

Helen pacing the floor.

SCENE 321 INT. L.R.

SEMI FULL as Devlin crosses to door, butler exiting into D.R.

SCENE 322 EXT. HOUSE ENTRANCE.

SEMI CLOSE of two detectives as Devlin enters and asks what they want. The older man says;

TITLE 151

"SLIM JIM HAS BROKEN JAIL."

Devlin starts at the news, Detective adds;

TITLE 152

"YOUR FATHER, JUDGE DEVLIN,
GAVE HIM THE LIMIT, AND WE
FIGURE HE'S CRAZY ENOUGH TO
COME DOWN HERE AND SHOOT YOU."

Back as they discuss the situation. Other detective
turns and reveals the features of Tom Devery.

SCENE 323 INT. LIBRARY.

SEMI CLOSE of Helen listening by half opened casement
window, showing her fear for the man she loves.

SCENE 324 INT. L.R.

SEMI CLOSE by front door. Door open. Detective outside.
Jack turns to come inside, turns, and says;

TITLE 153

"YOU FELLOWS KEEP UNDER COVER
SO AS NOT TO ALARM THE HOUSEHOLD."

Back as Jack closes door and starts to exit.

SCENE 325 INT. L.R.

SEMI FULL of Jack starting to cross to terrace when Helen
comes to library door and agitatedly beckons to him. He
follows her into library.

SCENE 326 INT. LIBRARY.

SEMI CLOSE by window of Helen, followed by Jack, as excit-
edly she explains how she overheard. Jack smiles and says
"Well?" Helen agitatedly puts her hands on his shoulder,
pleading. She says;

TITLE 154

"PLEASE GO AWAY. -- I'LL GO WITH YOU.
I DON'T CARE ---- I LOVE YOU."

She winds her arm around his neck, sobbing.

SCENE 327 INT. L.R.

SEMI FULL as Rose comes in, looks around, doesn't see
Devlin anywhere, then smilingly runs toward piano.

SCENE 328 SEMI CLOSE as Rose enters scene at piano and sits down, then smilingly she begins to sing and play.

INSERT
CLOSE UP of a bar of popular song.

SCENE 329 INT. LIBRARY

SEMI CLOSE of Helen and Devlin, her arms still about his neck, still pleading with him. He starts, listening at the sound of Rose's singing. Gravely and firmly he takes Helen's arm from around his neck, mutters, "You mustn't make a scene, Helen." He starts to pull away from her, has a bit of a struggle.

SCENE 330 SEMI FULL of Jack as he breaks ^{away} from Helen and exits to the living room. Helen flings herself sobbing on the sofa.

SCENE 331 INT. L.R.

SEMI FULL SHOT, shooting toward piano. Rose is running up the staircase as Jack comes out of library and enters scene. He calls to her, she waits as he goes running to join her. They go on up the stairs together.

SCENE 332 INT. L.R.

SEMI WIDE SHOT, CLOSE of dining room door as Massey and Ralph enter smoking, Ralph is smoking a pipe. Massey says goodnight and starts for stairs. Ralph turns to fireplace to knock the ashes from his pipe.

SCENE 333 INT. LIBRARY.

MED. CLOSE SHOT of Helen pacing floor, gets up from sofa and goes to door. Ralph enters scene. She says;

TITLE 155

"JUST WHO IS ROSE?"

Ralph goes towards her smiling. He says;

TITLE 156

"JUST WHY DO YOU WANT TO KNOW?"

Helen is incensed at his attitude. She says;

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TITLE 157

"I AM CURIOUS TO KNOW WHAT
CONVENT TAUGHT HER TO FLIRT."

Ralph still smiling and close to her. He says;

TITLE 158

"JEALOUS?"

Helen retorts;

TITLE 159

"JEALOUS OR NOT, SHE'S
HAVING AN AFFAIR WITH
DEVLIN."

Back as Ralph's eyes flash. He loses his usual suavity
for a moment, and says vehemently;

TITLE 160

"DEVLIN ISN'T FIT TO TIE
THAT LITTLE GIRL'S SHOE."

Back as Helen regards him with sudden interest, as it
occurs to her that Ralph is in love with the girl himself.
She begins to talk.

SCENE 334

SEMI FULL, Ralph pacing the floor, curiously disturbed,
while Helen maliciously elaborates on Devlin's attentions
to Rose. Ralph stops and gestures vigorously. His glance
wavers before hers, then he says smoothly, looking at his
wrist watch;

TITLE 161

"IT STRIKES ME IT'S TIME
EVERYONE WENT TO BED."

SCENE 335

SEMI FULL as he finishes title and they start to exit to-
gether.

SCENE 336

INT. ROSE'S ROOM.

SHE IS Standing before the dresser going through wildcon-
tortions in an effort to, unhook the back of her dress. She
stamps her foot and says "Darn it." then smiles to herself
and exits into hall.

SCENE 337 INT. JACK'S ROOM.

He is slipping on a lounge coat over his dress shirt, looks up and says "Come in."

SCENE 338 INT. HALL

LONG SHOT as Helen in foreground comes to head of stairs and sees Rose down the hall entering Jack's room.

SCENE 339 SEMI CLOSE of Helen at head of the stairs, smiling grimly to herself. She turns quickly as Ralph, coming up the stairs, enters the scene, she opens her vanity case and speaks title:

TITLE 162

"WILL YOU ASK JACK IF HE
HAS MY CIGARETTE CASE?"

Back as Ralph nods yes and exits down hall, Helen watching him with expression of malicious triumph.

SCENE 340 INT. JACK'S ROOM.

Jack has succeeded in undoing the stubborn hook. She starts to turn. Jack bends suddenly and kisses her neck. She whirls around indignantly, and the anger dies out as she sees the look in his eyes. He murmurs "Don't you know that I love you, dear?" They stare at each other for a second, then he puts his arm around her and draws her to him.

SCENE 341 INT. UPPER HALL.

SEMI CLOSE at Jack's door as Ralph knocks, and without waiting opens the door slowly and starts to enter.

SCENE 342 INT. JACK'S ROOM.

Of Ralph entering, Jack and Rose are excitedly trying to disentangle her rope of seed pearls that has caught in Jack's shirt stub.

SCENE 343 SEMI CLOSE of Ralph looking at them with a grim smile.

SCENE 344 SEMI CLOSE OF Marie and Jack, too excited to get the necklace disentangled as Ralph enters the scene, his hand reaches out

SCENE (cont'd) He seizes the necklace. He speaks title, looking at Rose then at Devlin.

TITLE 163

"I SHALL HAVE TO BREAK THIS
ENTANGLING ALLIANCE."

Back as he snaps the necklace in two, with a sharp tug. Jack gets the meaning in his words, and the two men exchange a challenging look.

SCENE 346 SEMI CLOSE of the floor, a small pool of pearls as Rose crouches down, gathers them up, dropping her handkerchief as she rises.

SCENE 348 SEMI FULL of the three as Rose exits. Ralph picks up her handkerchief.

SCENE 347 SEMI CLOSE of Ralph and Devlin as Ralph says, "This has got to stop." Devlin throws back his head and says hotly:

TITLE 164

"YOU CAN'T STOP ME LOVING HER."

Back as Ralph retorts savagely:

TITLE 165

YOU DON'T KNOW WHAT LOVE MEANS."

Devlin sore too.

TITLE 166

"I KNOW, EVEN IF I AM
NOT AS EXPERT AS YOU."

Back as Ralph starts to exit. SEMI CLOSE by door as Ralph flings open the door in anger. Jack follows him into scene. He says with a grin:

TITLE 167

"WELL, I'LL BE DAMNED-- THE
PERFECT LOVER IS JEALOUS."

Back as Ralph gives Devlin a furious look and exits, slamming the door.

SCENE 348 INT. ROSE'S ROOM.

SEMI CLOSE by dresser of Rose looking down at the broken necklace in her hand and smiling tenderly and happily as she thinks of Devlin.

SCENE 349 INT. CORNER OF RALPH'S ROOM.

As Ralph enters, sits down in chair, furious at first, stares before him, thinking fast.

SCENE 350 SEMI CLOSE with his head bowed. He looks up suddenly, there are tears in his eyes. He still holds unconsciously, the girl's handkerchief in his hand. Now he strikes his fists together brokenly and mutters:

SCENE 351 INT. JACK'S ROOM.

Jack in his pyjamas, switches off light, goes to window and peers down.

SCENE 352 EXT. OF GARDEN.

SHOT of what Jack sees. The two detectives, their faces illuminated as one lights a cigarette. Tom starts to leave the other man and go around the back of the house.

SCENE 353 INT. JACK'S ROOM.

As Jack turns from window, opens bureau drawer, takes out revolver, puts it on stand by the bed. He grabs a book and starts to get into bed.

SCENE 354 INT. RALPH'S ROOM.

Ralph looks down and sees the handkerchief in his hand, kisses it, with more feeling than he's ever shown in his life before. He jumps up.

SCENE 355 SEMI CLOSE By bureau as Ralph enters and stares at himself in the mirror. He feels that he's not too old. He squares his shoulders, turns and starts to exit from the room.

SCENE 356 INT. UPPER HALLWAY.

SEMI FULL SHOT as Ralph hurries from his room, hurries down the hall, turns the corner and knocks at Rose's room. The door opens a crack, he whispers something to

SCENE (CONT.) her. She comes out, hastily putting wrap around her. They start to exit down the hall.

SCENE 357 EXT. BALCONY

FULL SHOT of Rose and Ralph coming down the steps.

SCENE 358 SEMI CLOSE foot of balcony steps as Rose and Ralph enter scene. Rose looks up thrilled at the moon, which is shining right in her face. Ralph says:

TITLE 168

"MY DEAR, I HAVE SOMETHING
IMPORTANT TO TELL YOU."

Quickly the girl turns to him and says:

TITLE 169

"I HAVE SOMETHING WONDERFUL
I MUST TELL YOU FIRST."

Back as she hides her face against his shoulder and murmurs:

TITLE 170

"JACK HAS ASKED ME TO MARRY HIM."

Back as Ralph's face, above the girl's, contracts with pain. After a moment he whispers, "Are you sure you love him?" The girl nods "Yes." Happily and clings tighter to Ralph. Ralph struggles with himself to master his own hurt. He bends down and kisses her hair, turns her around, shakes his head sorrowfully and says:

TITLE 171

"MY DEAR, DEVLIN WILL NEVER
MARRY YOU. NOT WHEN HE KNOWS
WHO YOU ARE."

Back as she looks up startled and frightened, as she murmurs, "Must I tell him everything?" Ralph nods and says. "It's only fair to him." Rose begins to sob. Ralph says gravely:

TITLE 172

"WE'D BETTER LEAVE HERE AT ONCE."

She looks up pleadingly, and asks, "Please, mayn't I stay just aone more night?" Ralph considers this and finally nods, "Yes, all right." He urges the girl to come on in the house. She gestures for him to leave her alone

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SCENE (cont.) for a few minutes. With an affectionate little pat on her arm. Ralph turns to go up the steps.

SCENE 359 LONG SHOT of Rose in the moonlight at the foot to the steps, as Ralph goes up and exits into the house. In the foreground behind a bush, is the figure of Tom Devery. He recognizes Rose while she is with Ralph.

SCENE 360 CLOSE UP of Rose, sad and troubled.

SCENE 361 CLOSE UP of Tom, watching her and mutters, "Well, I'll be damned." A malicious grin on his face.
FADE OUT.

FADE IN
TITLE 173 NEXT AFTERNOON.

SCENE 362 INT. LIVING ROOM.

SEMI FULL SHOT. Game of bridge just over. Massey with a broad grin rakes in his winnings. Everybody twits Lenore, who has lost heavily, she tries to pass it off lightly.

SCENE 363 CLOSE UP of Lenore showing that she's desperate over her losses. She says:

TITLE 174 "I'LL HAVE TO SETTLE UP LATER."

SCENE 364 SEMI FULL SHOT as the people rise from the bridge table and start to go upstairs to dress for dinner, as butler crosses to front door. Tom Devery steps in and Helen who is about to go upstairs, is called back by the butler. Helen invites Tom into the library.

SCENE 365 INT. ROSE'S ROOM.

ROSE is before her dressing table preparing for dinner.

SCENE 366 INT. LIBRARY.

SEMI CLOSE by sofa, Helen seated. Tom, hat in hand, feet apart, tells her importantly:

TITLE 175

"I DON'T KNOW WHAT SHE'S
DOING HERE, MA'M BUT
THE YOUNG LADY YOU CALL
ROSE, IS A CROOK."

Helen looks her astonishment, then eagerly asks for more information. He goes on to tell her about Rose's record,

SCENE 367 INT. ROSE'S ROOM.

Rose is finishing her toilette, she is very sad, and her face is very pale.

SCENE 368 INT. LIBRARY.

SEMI CLOSE by sofa as detective says:

TITLE 176

"SURE -- IT'S EASY TO GET THE
GOODS ON HER. ONCE A THIEF
ALWAYS A THIEF."

He explains about marking the money. Helen says, "All right, I'll do it." She starts to rise.

SCENE 369 SEMI FULL as Helen rises from sofa, motions him to go up the back stairs and wait. He exits up the stairs as Helen crosses to the desk.

SCENE 370 SEMI CLOSE at desk as Helen sits down, takes some bills out of her purse, marks them with a cross with her fountain pen, sticks them back in her purse and starts to rise.

SCENE 371 INT. L.R.

FULL SHOT as Helen enters from Library and crosses swiftly to the stairway.

SCENE 372 INT. ROSE'S ROOM.

SEMI CLOSE of Rose at dresser. She is trying to re-string her broken necklace. She looks over her shoulder.

SCENE 373 SEMI CLOSE at door as Helen comes in and with a very sweet smile, asks if Rose is all right.

SCENE 376 SEMI CLOSE of Rose as she nods "Yes". Just a flash.

SCENE 375 CLOSE UP of Helen's feet as she drops purse on carpet.

SCENE 376 SEMI FULL SHOT as Helen exits from room. Rose turns back to dresser, leaning her head on her hand.

SCENE 377 EXT. BEACH.

As Slim Jim runs his boat on shore and hops on beach.

SCENE 388 SEMI CLOSE of Slim Jim with the half demented look of the fanatic. He looks wildly around and then starts off.

SCENE 379 FULL SHOT of Slim Jim going up the beach.

FADE OUT.

SCENE 380 FADE IN NIGHT
INT. ROSE'S ROOM ---SEMI DARKNESS shaft of light through half opened door shows the purse lying on the floor. Suddenly a woman's shadow is thrown across the light.

SCENE 381 CLOSE UP of purse on floor as two hands enter scene, open purse, remove the money.

FADE OUT.

SCENE 382 FADE IN.
INT. LIBRARY

Helen is dressed for dinner, waiting as detective enters from back stairs and crosses quickly to her

SCENE 383 SEMI CLOSE of the two, as with a grin he shows her the empty purse, says:

TITLE 177 "THE MONEY'S GONE.
I KNEW IT."

SCENE 384 INT. L.R.

FULL SHOT just as Ralph and Massey reach the bottom of the stairs. They stroll towards library.

SCENE 385 EXT. TERRACE.

Jack smoking a cigarette, waiting for Rose to come down.

SCENE 386 EXT. GARDEN MOONLIGHT

Shooting towards terrace. Slim Jim in foreground, rises up behind bushes, gun in hand.

SCENE 387 EXT. TERRACE

SEMI CLOSE as Jack throws down cigarette and hurries into house.

SCENE 388 EXT. GARDEN

As Slim Jim, balked for the moment, sneaks around the side of the house.

SCENE 389 INT. L.B.

SEMI FULL at foot of stairs, as Rose enters scene coming down. Jack rushes into scene, speaks title:

TITLE 178

"ROSE? YOUR ANSWER?"

Back as she says:

TITLE 179

"SUPPOSE I WERE NOT WHAT
YOU THINK I AM?"

He smiles at her and says:

TITLE 180

"NOTHING MATTERS NOW DEAR,
BECAUSE I LOVE YOU."

Then Rose begins to tell her story.

DISSOLVE BACK

SCENE 390 INT. RALPH'S LODGING HOUSE ROOM.

The scene where Devlin found Ralph and Rose together.

SCENE 391 DISSOLVE BACK
As Rose continues to tell her story, Jack staring at her in amazement.

SCENE 392 INT. LIBRARY

MED. CLOSE SHOT of detective, Helen and Ralph, as detective arrogantly tells Ralph he knows Rose stole the money. Ralph says, "Very well, we'll see." He turns to exit.

SCENE 393 INT. L.R.

SEMI CLOSE by stairway. Rose is still telling her story. Jack listening with lowered head, it is obviously a blow to him. He doesn't even raise his head when Ralph enters the scene. Ralph says to Rose.

TITLE 181

"BE BRAVE ROSE, SOMETHING
VERY UNPLEASANT HAS HAPPENED."

Rose looks up at Ralph, her eyes widen and she braces herself and then without a word exits after him.

SCENE 394 INT. LIVING ROOM.

SEMI FULL of Ralph leading Rose towards library. Jack with his head still bowed leaned against the stairway bannister.

SCENE 395 EXT. ENTRANCE.

SLIM JIM peering in at Devlin. Devlin leaves and goes towards library.

SCENE 396 SEMI CLOSE SHOT shooting towards stairway, as Lenore comes jauntily down the stairs into the living room, dangling her vanity case.

SCENE 397 INT. LIBRARY

Helen standing by desk as Ralph ushers Rose into the room. Rose slowly turns and sees Tom.

SCENE 398 SEMI CLOSE of Rose, frightened and fearful. As Tom comes into scene she shrinks back. He says with an ugly smile, as he mutters "You know me, don't you?" Then he adds:

TITLE 182 "HAND OVER THE MONEY YOU TOOK!"

SCENE 399 SEMI FULL as he finishes. Lenore comes in and stands in between door and window, looking about bewildered. Rose shakes her head and says "I took no money."

SCENE 400 SEMI CLOSE OF TOM as he says to Rose:

TITLE 183 "COME ACROSS - OR WE'LL HAVE TO SEARCH YEH!"

SCENE 401 SEMI FULL AS TOM finishes.

SCENE 402 SEMI CLOSE as Rose suddenly draws herself up, her eyes flash her little hands clench and she looks about the circle of faces.

SCENE 403 PAN SHOT SEMI CLOSE of Helen without face, Lenore sneezing, Ralph grave, Tom scowling. Devlin not yet on.

Cut to:

SCENE 404 SEMI FULL of Rose, as she starts to speak with flashing eyes. Devlin enters from library and starts staring at her with unhappy eyes.

SCENE 405 SEMI CLOSE of Marie as she cries to Tom "I have stolen nothing! I will not be searched! I don't deserve that Humiliation. Because I'm poor, because I'm a nobody you think I must be bad. Mr. Norton will tell you I'm not bad," etc. and she adds:

TITLE 184 "IF YOU SEARCH ME YOU'LL SEARCH EVERYBODY!"

SEMI FULL as she finishes.

Cut quickly to

SCENE 406 EXT. WINDOW SEMI CLOSE

OF Slim Jim with drawn gun, enters scene to peer in.
Cut quickly to

SCENE 407 INT. LIBRARY.

SEMI FULL As Tom puts a hand on Rose's arm. Devlin shoves him back, and says hotly to Tom "What the hell is your game?" Tom scowls and says:

TITLE 185

"THIS ROSE DULANE HAS A PRISON RECORD!"

Back, then cut for a flash to:

SCENE 408 EXT. WINDOW.

SEMI CLOSE of Slim Jim who hears name, lowers his gun to stare at his daughter with wild hungry eyes.

SCENE 409 INT. LIBRARY.

SEMI FULL, as Devlin waves Tom back and cries:

TITLE 186

"I'VE GOT A PRISON RECORD TOO.
YOU'LL SEARCH EVERY DAMN PERSON HERES"

SCENE 410 Back as Lenore half stifles a scream, totters out. Helen concerned, follows her.

SCENE 411 EXT. SEMI CLOSE of Slim Jim. A flash of him devouring his daughter with his eyes and murmuring her name, "Rose, my little Rose."

SCENE 412 INT. LIBRARY.

SEMI FULL. Tom scowling at Devlin as Ralph says, "Mr. Devlin is quite right?" Helen enters and says:

TITLE 187

"I FIND THE MONEY WAS NOT STOLEN--
MERELY BORROWED!"

Back as Tom glares and Ralph says grimly:

TITLE 188

"IF YOU'RE A NOBODY WE CALL
IT STEALING -- IF YOU'RE
RICH, WE CALL IT BORROWING."

Back as Rose quietly slips past Devlin and goes from the room.

SCENE 413 MED. CLOSE of Ralph, Helen, detective and Devlin.
Devlin turns fiercely on Ralph, and says:

TITLE 189

"TO INDULGE A WHIM SEE
WHAT YOU'VE DONE TO
THAT POOR GIRL."

Back as Ralph nods and lowers his head. Devlin goes on
with deep feeling:

TITLE 190

"YOU SNOBS AND HYPOCRITES!
I WOULDN'T GIVE ROSE'S LITTLE
FINGER FOR THE LOT OF YOU!"

SCENE 414 SEMI FULL. Jack finishes. He looks around for Rose,
who has gone, rushes out into living room.

SCENE 415 INT. L.R.

LONG SHOT of Devlin racing madly up to the stairway.

SCENE 416 INT LIBRARY

SEMI FULL. Ralph eyeing Helen grimly. She starts to sob.
Tom, uncomfortable, looks around and bolts out into living
room.

SCENE 417 INT. L.R.

SEMI FULL SHOT as detective enters from library, puts his
hat on his head, butler opens door, Tom trips on step,
falls knocking his hat off. He picks himself up, and
rushes out of house.

SCENE 418 INT. LIBRARY.

SEMI CLOSE of Ralph and Helen in thoughtful attitude.
Ralph turns to her and says:

TITLE 191

"MAN PROPOSES AND ---"

Back as Ralph starts to leave, walking away from the
camera and we FADE OUT.

TITLE 192 FADE IN BROADWAY DISPOSES OF HER CHILDREN

SCENE 419 EXT. LODGING HOUSE. NIGHT.

SEMI CLOSE of door, Jack and Rose as bride and groom come out, followed by the lodgers. They hurry down the steps.

SCENE 420 FULL SHOT of bride and groom hurrying down the steps to waiting taxi, followed by shower of rice.

SCENE 421 INT. VERA'S ROOM.

Vera at window looking down. She turns to dressing table, stares at herself for a moment in the mirror, then with a little shrug starts to make up.

SCENE 422 As taxi starts off, crowd waving from steps. Old actor goes up the steps and into house.

SCENE 423 INT. ENTRANCE HALL LODGING HOUSE.

Old actor glances at letters, then starts up the stairway. Landlady rushes in from steps and pursues him up the stairway demanding her rent.

SCENE 424 INT. SHABBY ROOM.

Slim Jim turns gas jet on full head, takes one or two papers out of his pocket, lights them from the gas jet, watches them burn, turns to window and looks out towards Broadway, and says:

TITLE 193 "DAMN YOU BROADWAY."

Back as he takes some rags and begins to plug up keyhole and chinks.

SCENE 425 INT. APT. HOTEL LOBBY.

SEMI FULL AS Ralph and Helen in evening clothes enter from street and cross to elevator.

SCENE 426 SEMI CLOSE BY ELEVATOR.

As Helen yawns and says:

TITLE 194 "BROADWAY'S SUCH A BORE."

SCENE CONT. Back as Ralph smiles, nods, murmurs, "Well, good night," turns to exit, as Helen gets into elevator.

SCENE 427 SEMI CLOSE by telephone as Ralph enters scene, ponders a moment, whips out address book, finds number, calls up.

SCENE 428 INT. PEGGY'S PARLOR.
As before Peggy and a man are sitting on the sofa, Peggy is gazing in disgust at the man, and insipid youth, who has fallen asleep. She turns and picks up phone, as it rings.

SCENE 429 CLOSE UP of Ralph at phone as smiling, he asks if he may call.

SCENE 430 INT. PEGGY'S PARLOR.
As she looks from phone to glance at the sleeping youth beside her, decides she'll get rid of him, says:

TITLE 195 "IN HALF AN HOUR."

SCENE 431 SEMI CLOSE of Ralph at phone, hangs up with a smile, stands a moment, then still smiling starts to exit toward camera.

SCENE 432 INT. MOVING CAR.
Rose and Devlin smiling at each other and holding hands, She looks out window and says:

TITLE 196 "I LOVE BROADWAY."

Back as Jack says, "and I love you." He pulls down the curtain on his side, then Rose pulls down the curtain on her side. Then they lean forward to pull down the curtain between them and the chauffeur.

SCENE 433 CHAUFFEUR'S SEAT OF TAXI.
As the curtain is drawn down. In a moment it flies up with a bang, chauffeur looks over his shoulder, at ~~her~~ the young couple embracing, and turns around again, muttering "Oh hell!"
IRIS OUT AND FADE IN ON

TITLE 199

THE END OR---

FADE OUT

TITLE 198

FADE IN

THE BEGINNING?

FINAL FADE OUT.

APR 26 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

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Respectfully,

FULTON BRYLAWSKI

The Famous Players Lasky Corporation
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
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The return of the above copies was requested by the said
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